

Critic

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ISSUE 19 14 AUGUST 2017

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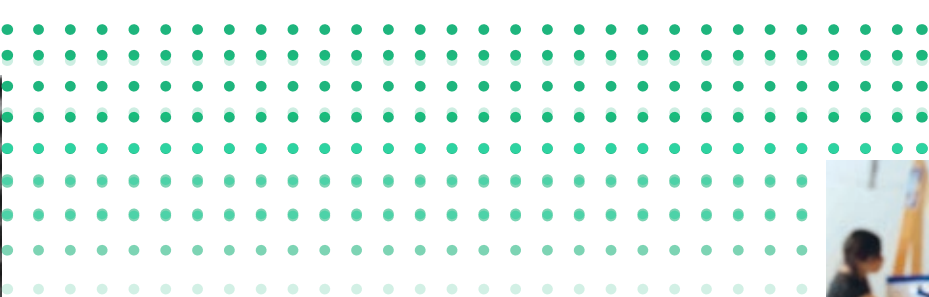
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+ Sip Evening
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in centrefold
by our very own
Ceri Giddens

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University Book Shop



LETTER OF THE WEEK

DIVERSITY & THE MED REVUE

Dear Editor,

Last week, the medical school put on their annual med revue. A lot of hard work clearly went into this show so it's disappointing the students involved so completely missed the mark. The premise of the whole performance dismissed a need for diversity in the medical profession as nothing more than a tokenistic requirement to be begrudgingly met. Basing a show on an outdated, discriminatory foundation is a bad start. It got worse.

To take just one example, there were multiple skits which minimized and dismissed transgender people as something that shouldn't exist. That is awful in any context. But to have that kind of content coming from the future healthcare professionals of this country, the doctors people will turn to for help- it is frankly disgusting. The people this show turned into a punchline exist. Imagine how a person who is transgender, who may very well have been sitting in that audience, would have felt.

Ultimately, this show demonstrated an incredible lack of empathy from students who actually take a class on empathy- a class which was mocked as a waste of time throughout the show. Evidently, it hasn't done much for them. As a person with a serious and long term health condition, I have suffered multiple distressing experiences in the health system because of the lack of empathy, the disrespect and general apathy I have encountered from many medical professionals. It is disheartening to think the issues I have faced may be perpetuated by the next generation of doctors.

I know many medical students and professionals who are dedicated and caring. I know medical students are human like the rest of us, they are allowed to make mistakes and I don't suggest they should be held to an impossibly high standard. But to the students who created this show- you were quick to remind your audience of the lofty position you've attained simply by being in medical school. Think about that position very carefully. It is a privilege, it is a responsibility. Learn from your mistakes. Do better.

—Disappointed

The letter of the week wins a \$30 BOOK VOUCHER
From the University Book Shop

OPEN LETTER TO OUSA PRESIDENT

Dear Pres,

The Vice-Chancellor is planning the biggest staff cuts in the history of the university. This will damage the student experience at Otago University because it will reduce student-facing services (except for CCTV cameras of course, which will be "facing us" more than ever).

Where would we be without general staff, from library services to tech support and helpful advice from administrators to help us find our place in our courses (let alone the world).

Please could OUSA print and put up posters that send a message loud and clear that students value our staff.

Sincerely

Andrew Tait

International Socialist Organisation

OUSA PRESIDENT "EERILY QUIET" ON SSR

Mr Baird must know what's in the SSR, despite this only being available to University staff at present. If he has been in any kind of contact with the VC's office over this matter, he should be up front and tell us what was said in those discussions and what kind of 'support' for staff he demonstrated in those discussions.

Hugh Baird is obviously a person in the know. I wonder if he is so confident, from what he has seen and probably discussed with management within the University, can he guarantee that library staff will actually be safe from this review and future ones?

VC Harlene Hayne is a member of the Treasury Board, an advisory group to the Government, which relentlessly advocates senseless 'savings' programs which ends up firing a lot of people to be replaced by computers and DIY administration. Anyone who has been told to do things online by StudyLink or WINZ will understand how frustrating this can be. I know this won't be Mr Baird's problem soon, but does he really think the student body wants a DIY course approval?

For a representative of the student body, he is eerily quiet on the major issues. He should speak up before his inaudibility and lack of action becomes his legacy.

Sincerely,

Guy McCallum, ISO Dunedin

Notices:

MEMORIAL SERVICE FOR OTAGO UNIVERSITY & OTAGO POLYTECHNIC CHAPLAIN MIKE WRIGHT —ALL WELCOME

A combined University-Polytechnic memorial service will be held for Chaplain Mike Wright in the Otago University College of Education Auditorium, 145 Union St East, from 2.30pm Wednesday 16th August followed by refreshments at Otago Polytechnic, from around 4.30pm. Everyone is welcome to come and go during the service. Just come when you can, for as long as you can.

Greg Hughson and Mark Chamberlain.

University Chaplains

greg.hughson@otago.ac.nz

machamberlain61@gmail.com

YOUR FAVOURITE TIME OF YEAR IS COMING UP!

OUSA EXECUTIVE ELECTIONS – Candidate Forums – Main Common Room, opposite the Food court

Come and ask questions of the candidates

Tuesday 5th September @ 11am – Recreation Officer, International Officer, Campaigns Officer and Colleges Officer
Wednesday 6th September @ 3pm – Administrative Vice President, Finance Officer, Education Officer and Welfare Officer

Thursday 7th September @ 11am – Presidential Forum



EDITORIAL

Do some art

It's Art Week. Here's one of my favourite quotes: "If something is worth doing, it's worth doing badly." G. K. Chesterton said that. Before you say that explains Critic, let me elaborate.

If you adhere to the better-known version of the quote, "if something is worth doing, it's worth doing well," then, if you don't think you can do something "well enough," you're not going to do it at all. I say fuck that. Quantity is better than quality in creative fields. Quantity is where you get better. Quantity is where you find your surprises. Did you write a song, but you only have a guitar with four strings and a tape recorder? Record it anyway. Then it exists. If you like the song, you owe it to the song to make it exist, even if the sound quality sucks.

The secret enemy of creativity is perfectionism. Writer Karen Kilgariff says most people don't do anything, so if you do it you're already infinitely ahead of most people. It's never going to be perfect. You can't even predict what people are going to like and what they're not. A musician friend told me how frequently her favourite songs are ignored, while the ones she thinks are not so good end up being the ones people make a big deal about.

Creativity can be making a card for a friend to show that you are thinking of them. Nobody ever receives a birthday card and thinks: "yikes, I wish my friend had put more effort into this thing. It's a piece of shit. It would have been better if they hadn't bothered." Doing something is almost always better than doing nothing.

If you think you can't do anything until you have exactly the right guitar, the right camera, the right workspace, the right anything, you're never going to get shit done.

In saying all this, there are going to be plenty of people who don't like what you do, and some of them might tell you so. The implication behind a lot of criticism is that if they ever did it the critic could do a much better job themselves. Their song wouldn't be cheesy, they wouldn't paint like a child, they would write a more gripping story. If they ever did it. Which they won't, because they are terrified that what they made would not be the divine thing in their head, and it wouldn't live up to their own standards and the standards of the people they think they'd like to impress.

Criticism and politics are so far removed from the actual process of creating. Screaming in a band room with your friends, or painting till your room is full of pictures, or writing poetry for your pets has nothing to do with terrible tweets about how awful people's work is. If you love what you do, it really won't matter if other people don't like it. Then, if you keep doing it, you'll get better, you'll find your niche, and you could find people who your work appeals to in a way that nothing else does.

LUCY HUNTER
CRITIC EDITOR

THE CRITIC TEAM

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Keeping Tabs on the Exec

Totally Execrable

by Joe Higham

After the usual formalities the OUSA Executive welcomed Student Support Manager Sage Burke and OUSA Queer Support's Hahna Briggs, who revealed a new initiative called 'Peer Support'. A listening and sharing experience as opposed to actual clinical advice, it will consist of 'peer supporters' selected from second year and above University of Otago students, and comprising a diverse range of ages, degrees, and ethnicities. The initiative will allow anyone seeking help or advice on almost any issue to be allocated a support person to help them through that particular problem. While the programme is based around emotional support, the peer supporters will receive training at the end of September, and will be required to share information with professionals in certain circumstances. Praise from Colleges Officer James Heath and Education Officer Bryn Jenkins, was followed by a question by Recreation Officer Caitlin Barlow-Groome in relation to how many people they'll be able to offer the service to. The response, approximately 20-40 students, elicited Tumuaki (President) of Te Roopu Māori Eli Toeke to advise Briggs and Burke to "scale it up", because Te Roopu Māori had a similar scheme that had 200 students over five years seeking help, with Jenkins agreeing with that advice, stating that "Law had 100 in one year".

Jenkins then asked whether the implementation of this initiative will cause the scaling down of other services provided by Student Support, to which Burke said he has "asked for some money for this [initiative] in the budget, which I hope we'll get"; Baird immediately joked, "I wouldn't hold your breath," due to the likelihood of budgetary cuts for the association, before reassuring Burke and Briggs that he'll "give it a good crack".

Baird was then elected onto the University Animal Practice and Compliance Steering Group, largely because the university were asking for either OUSA's Education Officer, Postgraduate Officer (Lucy Northwood), or President to be appointed, and Baird said he is "happy to do it" due to the others being very busy with other Executive commitments.

Baird then spoke about a meeting he had with Student Engagement Manager Rachel Curry, who is currently heading an effort by the university to compile and collate the submissions

on the university's plan to implement 60 CCTV cameras across North Dunedin. He claimed there had been "117 submissions, or maybe 170 submissions, I can't remember" — 75 percent in favour of the cameras and 25 percent against them. He asked the Executive which of them should be appointed to the CCTV Working Party, explaining that it was "just an extra set of eyes" to look through the submissions. Heath had concerns with this, wondering, "should they be there to make sure the process is not biased?" and Jenkins simply stated that they want "someone to do work, not help draft anything". Barlow-Groome said she's "honestly happy to do it" and was appointed.

A long, unreportable discussion (due to restrictions on reporting while within a period of 'Committee of the Whole' because of commercial sensitivity) surrounding the topic of the OUSA Executive honoraria — essentially their remuneration for their work — lasted well over 30 minutes and at times reached decibel levels not seen at Exec meetings since last year's discussions on the same topic. Eventually they agreed upon the pay scales for their positions, effective from 2018, which will be as follows: President: \$30,270 per annum; 20 hour positions (Administrative Vice President, Finance Officer, Education Officer, and Welfare Officer): \$14,560 pa; 10 hour positions (Campaigns Officer, International Officer, Recreation Officer, Postgraduate Officer, Colleges Officer): \$7,280 pa. Seven members voted for the motion and three (Finance Officer Cody Kirby, Eli Toeke, and James Heath) voted against it.

With the General Election under seven weeks away at the time of this meeting, Jenkins asked Admin VP William Guy and Campaigns Officer Eden Lati "what NZUSA [New Zealand Union of Students' Association] are doing to help us?" claiming that other students' associations are getting traction from NZUSA's election campaigning. Guy responded by saying that NZUSA will be "providing content for our Facebook page that will not necessarily be on their page". Heath emphatically stated that "we must be involved in politics ... this is our job," with Guy replying, "let's discuss the three key policy priorities right now ... we should already know what affects students". He then declared that two months ago he was the "only person who supported policy," to which Heath said: "we decided to be apolitical and just back policy at the start of the year, so I don't know what you're talking about. We need to sort this out before we begin visiting colleges." Baird reassured the Executive that "policies are to be circulated and we will discuss which ones affect students most."

The meeting ended with a change in the election dates; now the nominations will be open from 21-24 August, with candidate forums between 4-7 September, and the election itself being between 11-14 September.

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Uni News

Pharmacy Students Using Elective Study Programme For Community Good

by Joe Higham



A campaign to raise awareness of New Zealand's 'prescription subsidy scheme' in the Dunedin community is being run by five University of Otago students, who have received praise for their work from their supervisors.

The name of the group, '20 Is Plenty', reflects the fact that after paying for twenty prescription items after 1 February each year, any further prescriptions are free until 1 February the following year.

In New Zealand, the government subsidises certain medicines, meaning patients only pay \$5 for each item.

The twenty prescription items can be reached through an accumulation of both your and your partner's prescriptions as well

as those of any dependent children aged under 18 (all prescriptions for under 13s are free).

The New Zealand Health Survey (NZHS) revealed that approximately 6 percent of New Zealanders had gone without prescription medicine because of the cost.

However, the NZHS also found that "Māori adults and children are more than twice as likely to have not collected a prescription due to cost as non-Māori adults and children respectively, after adjusting for age and sex differences".

According to research conducted by the '20 Is Plenty' group, as much as 62 percent of the public are unaware of the scheme's

existence, with 28 percent unaware of its availability to families, one of the main target groups of the prescription subsidy scheme.

"Most people that we have talked to were receptive to this message and thought that this was a good campaign," the group told Critic. "They also believed that this scheme can help many people and that we should keep trying to spread the word."

Professor Norris explained that the students "are doing a great job and have had some really innovative ideas."

Members of the team behind the group include Ali Adeeb, Anthony Fu, Eleanor Go, Nur Fairuz Hashim, and Harichandra Chhagan, as well as Professor Pauline Norris and Professional Practice Fellow Aynsley Peterson, who are the group's supervisors.

The group have been raising awareness of the scheme by appearing on Otago Access Radio, featured in both the Otago Daily Times and the Star Newspaper, and have made promotional t-shirts and stickers, as well as putting posters up around both campus and Dunedin schools.



Gay Ski Week at 2017



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University of Otago Win a Quarter of the 2017 Tertiary Teaching Awards

By Joe Higham

Last week Parliament hosted the award ceremony for the Tertiary Teaching Excellence Awards for 2017, with the University of Otago receiving three of the night's top awards.

The Sustained Excellence in Tertiary Teaching category included up to 10 awards in the General Category and two awards in the Kaupapa Maori category, all but one presented by Minister for Tertiary Education,

Skills and Employment, Paul Goldsmith.

Of the 12 awards, a quarter of the winners were staff from the University of Otago, showing dominance in spite of a tumultuous period of staffing cuts being announced over the last 12 months.

Otago winners include: Dr Ruth Fitzgerald, Associate Professor, Department of Anthropology and Archaeology; Dr Brad Hurren, Teaching Fellow in the Department of Anatomy; Haruko Stuart, Teaching Fellow in Japanese, Department of Languages and Cultures.

Additionally, two Otago Polytechnic staff won awards: Dr Liz Ditzel, Principal Lecturer, School of Nursing and also Mereana Rapata-Hanning, Principal Lecturer, won in the Kaupapa Maori category.

"Haruko, Brad and Ruth all won OUSA Teaching Awards in the past, showing that Otago students already know they are great teachers," said Associate Professor Clinton Golding, who convened the University of

Otago's awards in February this year, and by "winning the National Tertiary Teaching Excellence awards shows that they are also amongst the most inspiring teachers in the country".

"Teachers from all tertiary institutions in New Zealand are nominated for these awards, not just teachers from the universities. The University of Otago won three of the 12 awards this year, more than any other institution."

The Prime Minister's Supreme Award was presented by PM Bill English himself to Dr Te Taka Keegan, Senior Lecturer in the Computer Science Department at the University of Waikato.

Each of the winners, who were also winners of the University of Otago's 2017 Teaching Excellence Awards, were presented with certificates, and also \$10,000 to support their learning and teaching pursuits, by Deputy Vice-Chancellor (Academic) Professor Vernon Squire earlier this year.

Breaking Satire

First naked person in Lumsden since 1934

By Charlie O'Mannin



King George V, the last person to be naked in Lumsden

An already riveting debate over the extension of a council bylaw on freedom camping in the Stewart Island town of Lumsden suddenly became breaking news last Tuesday as His Worship the Mayor of Southland Gary Tong revealed that he had, in fact seen a naked person in the town, something that hadn't happened since the visit of King George V in 1934.

His Worship Tong's startling revelation came after the owner of the Lumsden Motel, and perhaps Lumsden's only citizen, Brian Ross, said that freedom camping made Lumsden look like a Syrian refugee camp on the news, and that it "is ruining the middle of our town," despite Lumsden not in fact being large enough to have a middle.

His Worship Tong allegedly saw the naked man "having a scrub behind the back of his van" after His Worship had "just happened to drive round

the back". He then confided to Radio New Zealand that, "I know it [being naked] happens in some countries in the Northern Hemisphere".

Adding to the validity of His Worship's claim is his previously disclosed statement to the Southland Times that he is a "facts guy," which he went on to clarify meant that he's "comfortable in dealing with facts".

His Worship rounded out his rousing attack on the human form with the poignant quip, "it's not something we want our kids to see". Critic would like to point out that there are not actually any children in Lumsden, perhaps because of the citizenry's aforementioned aversion to nakedness.

After the incident His Worship allegedly went home and put on all the hats in his hat collection.

Note: All quotes and hat collections are real

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National

Labour Finds New Life for Old Election Signs

by Joel MacManus

After the shock resignation of former Labour Leader Andrew Little and the promotion of the newly crowned saviour of left wing politics, Jacinda Ardern, Labour had one small problem. They had already put their billboards up.

Across the country, fenceposts and walls had been plastered with the big red hoardings, boasting their, now outdated, slogan 'A Fresh Approach', peculiarly juxtaposed with a picture of Andrew Little, the most drab and dreary political leader in recent memory. In perhaps a foreboding move, Jacinda Ardern was featured alongside Little. This went against tradition for New

Zealand political hoardings, which traditionally only feature the party leader and the local candidate.

Because the leader was replaced with less than seven weeks to go until the election, printing new hoardings and getting them erected quickly was expected to be a major drain on party funds. This was quickly resolved after donations started pouring in.

'The Ardern Effect', as it was dubbed by the media, drove \$250,000 in donations in just two days after she was made party leader.

Labour Campaign Manager for Dunedin North Jarred Griffiths said his volunteers

took down "about 50" hoardings from the electorate. "It doesn't take us too long to take down hoardings and put them up, we've got an amazing team of volunteers".

The party wanted to find a way to put their old signs to good use. Labour South Dunedin was contacted by the Dunedin Curtain Bank, who said they planned to use the unwanted signs to make DIY pelmets, a narrow strip of cloth-covered material, which can be fitted along the top of a window to conceal the curtain fittings and keep out drafts of cold air.

Griffiths says the Dunedin North electorate is also planning ways to ensure their signage is put to good use. "We haven't given any away yet, we're planning on waiting until the end of the campaign so we can get rid of all of them in one go. We've got a couple of organizations we have historically given them to—mostly early childhood centres who use them for arts and crafts. But if any other organisations have a use for them, we ask them to sing out. It's all about upcycling."

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Uni News

Re:Fuel Accused of Not Protecting Customer After Assault Complaint to Bouncer

by Joel MacManus



Re:Fuel has been accused of not doing enough to protect the safety of its patrons, after one student was assaulted even after requesting help from bouncers several times.

Jack Brazil says he was out at pint night two weeks ago with some friends. “It basically started in the line to Re:Fuel. We were sardines as per, then this guy started calling my friends sluts and all these other slurs. I just said ‘whoa mate no need for that!’ And he then started at me, ‘are you one of the girls’, ‘wait til we get inside and I’ll sort you out.’”

Once they were inside, Brazil says the same person started “aggressively threatening” to

“take him outside’. “I just straight up went to the bouncers to explain what was happening. They ended up chatting to him and telling him off, quick slap on the wrist kinda thing. All the while he’s saying all these homophobic slurs.”

He then said that after the bouncers left he was grabbed in a headlock and punched in the face. He then went to the bouncers again, but was told, “We can’t do anything until we see something”.

It was only after the person tried to start a fight for a second time that they were finally removed, but Brazil said that only fired up the person’s friends, who then started abusing him with even more vitriol.

“We tried to avoid it, but he kept coming at us, at which point he said something just so gross I threw my drink in his face. The bouncers grabbed me and were like you’ve been nothing but trouble tonight stirring shit up. [There was one] who seemed to have a really big problem with me, low key homophobic vibes ... this kind

of thing has been happening to me since first year, and was way more intense the more flamboyant I was.”

This is not the first time that Re:Fuel has had trouble with violence. Campus Watch was called to control an approximately 15-person fight outside Re:Fuel in April this year. According to Proctor Dave Scott, “Campus Watch assisted outside the Union on the night referred to, and spoke to a group of males who had behaved abusively towards another individual outside the building”.

Facebook reviews for Re:Fuel included one other attendee with a similar complaint. “Some young messed up kid wanted my space in the front. No bouncers anywhere to be seen. Next thing I have a bloody nose and off to hospital. Not impressed as he was not removed.”

General Manager Stephen Baughan defended his staff’s actions, saying: “The security staff at Refuel are well trained, and do a great job. They have looked after over 5000 patrons this semester in Re:Fuel or at Re:Fuel related events. Sometimes intoxicated or belligerent people arrive and can be disruptive or confrontational in their behaviour. It is our policy that, in these situations, security staff will intervene when they are able to do so.”

He also said there were “Conflicting reports about this series of events being portrayed. These are being considered. In the meantime, the Union Management would be happy to meet with the complainant to discuss their concerns.”

Brazil tried to attend pint night the following week, but was denied entry. “I tried to plead my case, but they were like ‘it’s your word against ours’. It’s only a week ban, but still a hassle,” he said.



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This article was written by the Tertiary Education Union and Public Service Association's "Save Our Services, Save Our Staff" Action Committee and represents their opinion on the Student Services Review.

Opinion

Oppose Cuts, Defend Our Staff

Vice-Chancellor Harlene Hayne recently announced plans to cut 182 full-time equivalent jobs from some of the university's most vital support services. This could have a huge impact on the quality of service required to deliver high quality teaching and learning, research and student support. Stand together with staff on 23 August to show your appreciation for the contribution support staff make to the success of our university.

Less student facing services, not more

Far from creating more 'student facing services', the Vice-Chancellor is proposing major cuts to administrative and service support for both students and academic staff. There will actually be far fewer 'faces' for students and academics to approach for help. Students will be expected to increasingly self-administer using online systems, systems that tend to generate problems that require administrative and support staff to sort out.

Taking into account that many general staff work part-time, it is likely that there will be well over 182 people no longer employed by the university to help students and support academic staff. The large reduction in staff numbers at the Central Library provides an example of what these down-sized services will look like. Whereas you once walked into the Library and were greeted by a circulation desk with several experienced and knowledgeable librarians who could help you with all sorts of things, now you have to search harder for the assistance that you need. You simply cannot cut this many staff without substantially cutting administrative and support services.

A more centralised 'shared services' model has been introduced at the universities of Melbourne and Auckland, and it has reduced the adequacy of service provision for students and increased the amount of administrative work that has to be completed by academics, potentially impacting the amount of time they spend with students.

More effective ways to use tuition fees and public funds?

The cuts proposed by the Vice Chancellor and the reasons given for them ignores that the work done by general staff already supports teaching and research — often in unseen, but important ways. The current university hierarchy seems more interested in capital investment and corporate branding than in defending and preserving the teaching and research capacities of the university, as the recent staff cuts to Humanities show.

In recent years the Administration has, or is proposing to, spend substantial sums of money getting new pavers laid (costing over \$8 million) as well as other grounds work, changing the university logo, introducing CCTV cameras, sponsoring the Highlanders, and so forth. During the same period, the university's top personnel continue to be paid executive salaries.

According to the university's 2016 Annual Report (p.68), the university's Operating Surplus in 2016 was \$27.8 million. Looking at this and the university's accounts generally, the Administration's financial justification for such large staff cuts is very weak.

Enhancing the student experience?

The university's general staff are dedicated, hardworking and caring people who have devoted their working lives to supporting students and academic staff. This protest provides students and academics with an opportunity to express appreciation for their support staff.

With respect to the staff experience at Otago, morale is extremely low and stress levels are high. Among the many concerns that have been raised, staff are particularly concerned that the Support Services Review is being used to intensify the authoritarian top-down line management model of governance of the university. Staff have been reminded that the university is not a democracy and many are frightened to speak freely about their concerns.

More generally, the implementation of neoliberal policies, both by the government and by university administrations, has involved a series of interconnected attacks on both students and staff. It is time for staff and students to unite and fight back. We are many, they are few.

Protest to Save our Services, Save Our Staff, Defend Our Students

*Assemble on Union Lawn for rally and march.
12.30pm Wednesday 23 August*

Mitre 10 Cup Preview: Otago Rugby

by Charlie Hantler

Last Season:

Lost in Championship final to North Harbour (14-17).

Players to Watch:

Vilimoni Koroi: The fleet-footed outside back has already made a name for himself fresh out of Fielding High School for the New Zealand Sevens team and is a real scoop for Otago. Expect to see him feature at fullback initially, while Michael Collins is out, before forming a dangerous back three on the wing with Collins and NZ Under 20s rocket Jona Nareki.

Sio Tomkinson: Stuck in a midfield logjam with Tei Walden, Matt Faddes and the newly recruited Leroy Van Dam, this is a huge year in Tomkinson's blossoming career. Having received minutes, largely on the wing, for the

Highlanders this season, he needs to kick on and show Cory Brown that he deserves to start week-in-week-out.

Josh Furno: The Italian Stallion is the tallest man in the competition at 2.10m, and with 37 Italian caps to his name he brings the experience to take this Otago team to new heights. Effectively replacing Tom Franklin, who has moved home to Bay of Plenty, he will compete with Josh Dickson, Tom Rowe and Blair Tweed for a starting jersey in the engine room.

Josh Renton: Plagued by injuries recently, he also has reason to be worried after an impressive debut season for the blue and gold from Jono Ruru. He has a contest on his hands to claim the starting spot and also to fight with Kayne Hammington to be Aaron Smith's partner in crime for the 'Landers.

Pat Sio: The bruising number eight who was once touted as the "next Wycliff Palu," and has lived in his brother Scott's shadow to this point, has made the move from Stade Francais. Still plenty of time to ignite his career at 23, and here's hoping Otago's the place it happens.

Unlucky to Miss Out:

Jonah Aoina (Kaikorai), Mika Mafi, Josh Clark (Southern), Hame Toma, Mark Grieve Dunn (Dunedin), Lisala Halaleva (Harbour).

Predictions:

Finish: Win in the final vs. Wellington

Top Point-Scorer: Fletcher Smith

Top Try-Scorer: Matt Faddes

Expected Team for First Game:

-*Forwards:* Seiuli, Anderson-Heather/Pole, Millar, Furno, Tweed, Lentjes, Hunt, Teu;
-*Backs:* Renton, Smith, Nareki, Walden, Faddes, Koroi/Tomkinson, Collins/Koroi.
Pole/Ricky Jackson, Brighthouse, Sasagi, Dickson, Knight; Ruru, Ioane, Tomkinson/Van Dam.

Pirates Women 27 – 10 Varsity Women

by Zahra Shahtahmasebi

Last Saturday the two top women's rugby teams, University and Pirates, battled it out for the championship trophy at St Clair's Kettle Park. The conditions were very blustery and the wind added a considerable chill factor as well as an extra challenge for the players. Both teams lined up on the field for a moment of silence for the Pirates coach who passed away two months earlier, as well as two life members from the Varsity club. The final began with a short blast of the ref's whistle with the first kick-off coming from Varsity, who started off playing into the wind. Pirates managed to dominate, scoring early, but Varsity fast regained their composure, driving the St Kilda based team back into their own half. Unfortunately, little mistakes meant that they couldn't finish it off with a try and Pirates managed to score another runaway try. The Varsity team then made their comeback with

a nail-biting run from winger Rian Sanrrieve down the sideline, where she managed to safely dot the ball down over the try-line. Throughout the game the Varsity team showed off some pretty spectacular defence, managing to hold out the powerful Pirates just inches from the sideline. Unfortunately, the second half still ended with the Bookworms down 17-5.

The second half started with a hiss and a roar as both teams came out firing after their break. The determination for that trophy was clear. The fitness from Varsity came shining through, as well as the strength of their team, shown by the impact made from the bench. Pirates still dominated, continuing their ominous lead, and it was becoming hard for the Bookworms to keep up. Sparks flew and anger was building, but both teams managed to keep their composure. Georgia Mason of Varsity managed to get a sneaky pass from centre

Sophie Dyrhberg to score an impressive try, but they did not manage to topple their opponents, with Pirates scoring two tries in the second half to finish the game on top, 27-10. The Pirates celebrated their victory after the match, where they received their trophies and gold medals. Captain and flanker Angie Sisifa gave a humble and heart-warming speech, dedicating the game to their coach who passed away, and thanking her teammates for a great season and Varsity for excellent challenge and competition.

Varsity co-captain Tegan Hollows then gave a great speech dedicated to her Bookworms, and their excellent prowess on the field this year, as well as thanking their outstanding coaching staff for their tireless efforts.

All in all a fantastic game and a great way to end the women's competition in Dunedin.

THE POST-FACT WORLD

**NO FACT IS A BAD FACT; NO FACT
IS A FAKE FACT**

All keys are the same

Locks open because they're
ticklish

Contrary to popular opinion,
hearts don't have keyholes, they
have combination locks

Locksmiths know the words to
whisper to the door

You can't be a locksmith and hold
a strong, personal conviction
about anything

Hummingbirds (again)

Before 1972, all keys were made
of solid gold. New keys have to be
made out of the metal of old locks
to stop forgery

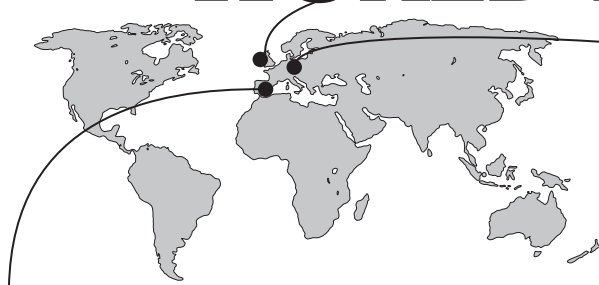
Lockpicks work on noses

La clé est la cochon, la serrure est
le cheval

Keys work backwards in the
northern hemisphere (열쇠는
북반구에서 시계 반대 방향으로
작동합니다.)

A pocket for keys is called a
Cocket

WORLD WATCH



BERLIN, GERMANY

Two Chinese tourists were arrested outside the Reichstag after they posed for photos doing a Nazi salute. Germany has strict laws surrounding hate speech and Nazi symbols, and although the men aged 36 and 49 were later released, they still face a criminal investigation for using anti-constitutional symbols.

FUENGIROLA, SPAIN

It can be hard to eat at restaurants if you are a vegan. But one restaurant made it particularly hard for a 19-year-old from Leeds. She originally ordered a pizza without the cheese until the staff told her it had egg in it too. The teen then asked for a salad. The 'salad' consisted of raw red onions and tomatoes. Nothing else. To add insult to injury, it cost her around 7 Euros.

BUNCH OF FIVES



IZZY—ZOOLOGY

- 1 No
- 2 It's cool - keeps them modern
- 3 Traditional Māori tattoo
- 4 Usain Bolt
- 5 Sudoku!



KATHERINE—ZOOLOGY

- 1 Not at all
- 2 It all depends on who it is
- 3 Not sure
- 4 Usain Bolt
- 5 I sometimes write



JOSHUA—HISTORY & POLITICS

- 1 Nope
- 2 They have better things to do with their time
- 3 Genuinely no idea
- 4 Lydia Ko
- 5 Wouldn't say so - video games



OSCAR—POLITICS

- 1 No, I'll give them a pass
- 2 It's fine, as long as they don't embarrass themselves
- 3 Can't say I've heard of it
- 4 Doc Hudson
- 5 Nah not really



JACK—COMMERCE

- 1 Nah not really
- 2 It's a no-no
- 3 Tattoos on your face?
- 4 Usain Bolt?
- 5 I draw

DUBLIN, IRELAND

A thief got far more than he bargained for when he tried to steal something out of a woman's back pocket. Lisa Cohen, the woman that was 'robbed', asked her twitter followers to 'send prayers' to the man who actually just stole a tampon from her. She claimed the man was so embarrassed he even tried to put it back.

by Jack Trevella

Q's

- 1 Do you believe in psychic mediums?
- 2 What are your thoughts on politicians having snapchat?
- 3 What is Ta Moko? Or if you don't know, what do you think it is?
- 4 Which global sportstar competed in their last ever event this week?
- 5 Do you have a creative hobby?

ODT WATCH

by Charlie O'Mannin

This week a mysterious event has thrown the ODT office into even more confusion, suspicion and vibration than normal.

Oily cloths start smouldering

Spontaneous combustion is just a normal day at the ODT. Unfortunately the flames were a curious beige-khaki. And wet. The ODT doesn't like being wet. It reminds them too much of home.

After that profound disappointment the ODT sunk into an even deeper funk when they had their suspicions, nay fears, confirmed

Singer
really is
a country
woman

Next, the ODT have come to a decision

Floods declared
adverse event

The ODT is still on the fence (*see ODT Watch Issue 16 and Issue 18*) about whether forest fires, blizzards, or sandstorms (Darude) count as adverse events.

Then the ODT hit us with some solid wisdom

Unless you are God (and merely believing you're God doesn't work), words do not alter truth

It truly doesn't work, the ODT have been trying for a long time.

And finally, a prime example of classic ODT nonsense.

Crooked
Pasta:
it's not
just
cricket

FACTS & FIGURES

In 1838, Massachusetts passed a law banning the sale of alcohol in quantities less than 15 gallons.

Over 600 Americans are named Ikea.

A darts player can walk up to fifteen miles in the course of a tournament—this allows it to be classified as a sport rather than a game.

The chairman of a corporation is four times more likely to be a psychopath than the caretaker.

By law, buskers in Dublin 'must have a sufficient repertoire to play without repetition for at least 30 minutes'.

The ISS is going to start experimenting with baking in space.

At the bar of Trump International Hotel you can order a crystal spoonful of Hungarian wine for \$140.

Facebook has filed a patent for 'passive imaging data'—so it can track your expressions & send you positive adverts when you look sad.

Mazagran
ESPRESSO BAR

36 Moray Place Dunedin
03 477 9959

by Jack Trevella

David Clark

SNAPCHAT



A major part of my role as a Member of Parliament is being able to have conversations with people across Dunedin North. Calls, emails and letters remain an important part of what I do – either calling or writing myself, or being on the receiving end. But changes in technology mean that I am constantly having to try out new ways of reaching, and hearing from people.

I really began my foray into the world of social media in 2011, setting up a Facebook Page when I first stood as a candidate. It was quickly followed by Twitter. Then I started an Instagram account in 2016, and I've most recently succumbed to Snapchat.

And I have a confession: I'm loving Snapchat! Social media can be addictive, and a few days in, I'm finding it easier to swipe through filters and Bitmojis than to settle to the task of writing this column!

My campaign manager had been trying to convince me to pick it up as a relaxed, low-overhead, un-composed way to connect with what's happening on campus, but I resisted. Wish I hadn't. A lot more laughs than other social media. More immediate and direct. Loving it.

As the person who represents you in Wellington, I need to be constantly updating my understanding of the issues that are important to you. More than anything, it's important to me that I am accessible to you. Whether you'd like to email me, connect on Facebook, call my office, or even send me a Snapchat, I'm committed to being as

available as I can be to hear from the people I represent. The beauty of modern communication is that it is ok to jump and change between them. Different modes of communication draw out different aspects of personality, a bit like different languages do.

I'm a firm believer in the idea that the limits of our language are the limits of our world. More languages, a bigger world. In a similar way to learning new languages, I can feel pleasant firings in my neurons as I engage with new media and the ways of relating it implies.

Of course, Snapchat won't replace my love of cycling, running or swimming, but it is harder now than it was a week ago to see how I could do my job without it. And I'll keep writing for Critic. Though generally less light-hearted and ephemeral, I appreciate the kind of feedback my column generates as much as ever.

Add me on Snapchat by searching 'david-clarkmp', or by scanning the Snapcode below. I look forward to seeing your snaps!

Find David on Snapchat at [davidclarkmp](#)

Take a global look at Law in 2018



UC^{LAW}

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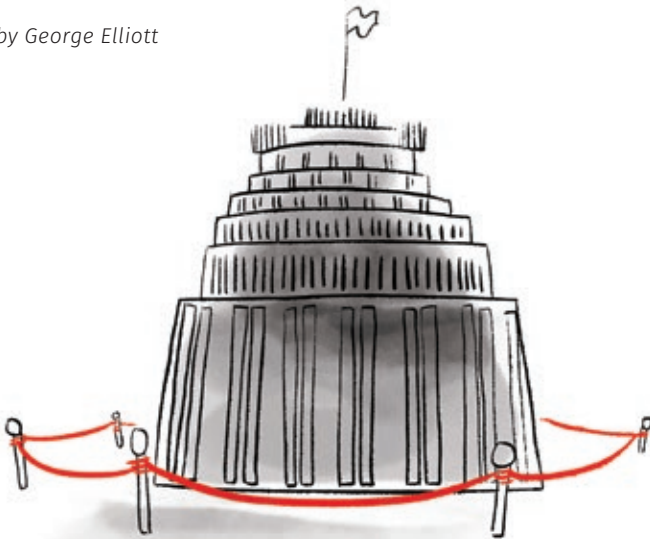
Briar Mulholland
Master of Laws in International Law and Politics
Policy Analyst, New Zealand Treasury, Wellington

To find out more visit www.laws.canterbury.ac.nz/for/postgrad.shtml

National

Metiria Turei Resigns: *From the Media's Hard Questions to Labour's Nakedly Evil Disownment*

by George Elliott



The establishment sent a clear message: poor people don't belong in parliament; stay in your lane.

It's an utter shame that Metiria Turei has gone. It reflects something dark (i.e. politics as usual) in both the left and the news media in this country.

The media going hard on Turei is part of the package deal. These past couple of weeks, what struck me has not been RNZ's Susie Ferguson doing her job, but the Ardern-led Labour Party's unproductive and unprincipled bullying-with-a-smile of Turei.

Last week I wrote of a honeymoon with Ardern, and I think people are still turned on, but Jesus, her eagerly overcooked approval of Turei's decision not to seek a ministerial position in a new coalition government was completely uncalled for.

Parliamentary rumour has it that Labour sent a messenger down the hall to the Greens to tell them Turei would not have a position in a new government. A few hours later, Turei made the announcement that she would not be seeking a cabinet position, and later clarified that she had not been pushed by Labour. The message came across though: pundits were immediately calling Ardern the next Clark for her strong manhandling of the Greens. Now that Turei has resigned, the message will amplify: Ardern pushed her because she knows when to make the correct decision — pure machinic politics.

The sacrifice of the Greens by Labour and their friends in the national media represents a classic mastery of strategy and lack of principles. These people don't have ideas — in the end they will revert to reactionary politics to climb on top of the other corpses.

The purposeful distancing from the Greens that Labour is developing parallel to Turei's downfall may help them gain traction with the mythical centre voters (supposedly, being reactionary = you win). But to me, a Green-leaner with a huge amount of sympathy for Ardern's ascension, Labour's cold and immediate disownment of the Greens felt like a knife sliding into my spine.

Jacindamania is apparently 'happening', according to what Patrick Gower teased as an "incredibly explosive" poll last week. The key takeaway from the Reid Research/ Newshub poll was that National had hardly moved, but Labour had shot up 9 percent while NZ First and the Greens suffered. Interestingly, Ardern shot up to 26.3 percent in the preferred Prime Minister poll, ahead of Winston Peters on 10 percent and nudging up behind Bill English's 27.7 percent.

Labour's strategy is becoming very clear. Steal votes off the Greens and NZ First — that's the easiest way to victory in their eyes. The memorandum of understanding means nothing now. Turei's resignation is not at all bad for the prospects of a larger Labour Party that changes the government. The Greens will become an afterthought.

Turei's resignation is a blatant signal that there is an establishment in this country that flips between reactionary and progressive politics when nudged here and there by the people in charge, or, better yet, the people who might (excitingly) be in charge.

Jacindamania not only captured myself and freed me from the disillusionment that is embodied in an ex-Labour Party member. Jacindamania went further than giving Patrick Gower a hard on — one little stroke, and Turei was gone.

Turei's story happens to all of us when we're on the benefit. I can't remember a time when I wasn't lying to WINZ. The fact that we can hear Turei's story and say it was more than a political mistake but an effort to change the conversation, comment on the state of law and policy (literally, her job), and take matters beyond right and wrong shows that she was an inspiring leader who will leave a hole in Parliament's soul.

The establishment sent a clear message: poor people don't belong in parliament; stay in your lane.

Est. 1925
Critic
ISSUE 19 14 AUGUST 2017





EMILY DAVIDSON

Mementos, @b33nut

The winner of our Art Week Cover Competition is Jessie Blyth, with her work *Folderol Feline*.

We had a tough decision as we received so many fantastic entries. A piece from **Hugo van Dorsser's** *face series* was a very close runner up (far left)



LANCE STRICKLAND

Untitled, www.dirt.gallery

ELEANOR O'NEILL

Hogwarts, [facebook.com/ellielucyart](https://www.facebook.com/ellielucyart)



ESTA DE JONG

ISKENDER, www.dirt.gallery

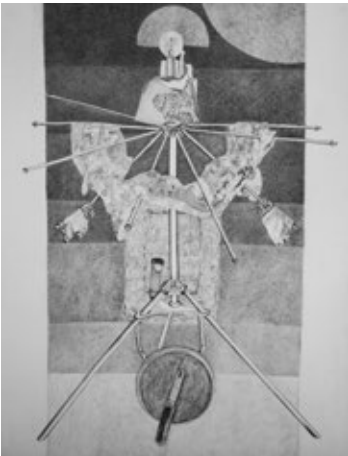
1



5



2



6



9



3



4



7



8

**1 RACHEL NUNN***Beauty born of friendship***2 NICOLA HANSBY***Miscellaneous***3 LYN ROBERTS***Carpe Diem***4 PAIGE NEWMAN***Port Walls***5 CAROLYN EDMONDS***Pacifier***6 REUBEN HENDRIE***KILL V MAIM***7 ROBERT WESTAWAY***Arnya, robertwestaway.com***8 MOLLY WILLIS****9 ALICE JONES***Untitled*



ESTHER MAIHI & THE OUSA

PAINT +SIP



THE OUSA "PAINT + SIP EVENING" IS AN ART WEEK EVENT where a limited number of lucky people get to drink wine, hang out, listen to music, and paint a picture with artist Esther Maihi. I spoke to Esther about what the evening involves and why she loves doing it.

"It's being able to combine creativity and being social in one night. It's aimed at people who either really enjoy painting, or people who have never picked up a brush in their lives." Esther says some people come along thinking they don't have a creative bone in their body, but she can teach them tips and techniques to create a piece that that "might look quite intricate to their friends and family, who will wonder how they painted it, but is actually quite easy to do".

The evening is a chance to try something new in a non-intimidating environment. Each person gets a canvas, painting gear, and two glasses of wine (or non-alcoholic drinks) so they can really relax and enjoy painting in a group. Esther says that at the end of the night last year she had people thanking her for helping them discover something new that they really enjoyed.

"It was my first time ever teaching a class. I was so nervous. I'm an artist in my spare time, but it was daunting to get in front of a room full of people and have them watch me, but once I got into the flow of it last year it was really quite cool."

Esther will be teaching the class how to paint a Dunedin landscape. She takes a photo and then creates several different versions of the landscape at home. She then tries out teaching her techniques to friends and family to see if she can get them



to recreate the work. On the night, Esther shows the class how they can do the painting step by step, and then helps people individually if they need her to.

Though everyone is painting the same thing, Esther says it's "pretty cool that at the end of the class, although everyone had the same subject matter, it's all going to turn out different, and every piece will be unique, with their own style. Some people choose to not follow it at all, and just go crazy with the paints."

I asked the obvious question – do you like Bob Ross? Esther replied "I actually watch him quite a bit, as research to see how I should approach teaching people as opposed to something that sort of comes naturally from my head".

Last year Esther had people emailing her after the session to say thank you "for opening their eyes and letting them try something that they never would have on their own, and discovering that they might even have some talent in those areas". Some people have kept their artwork to hang on their walls to show people.

Esther exhibits her own work regularly and has sold every piece she has painted this year. She says she finds painting therapeutic and also "very rewarding and satisfying to be able to create so much colour in one stroke. It's not like getting a coloured pencil and sitting for hours."

Esther is part of an exhibition coming up in September called "Circles of Friends," where all of the artists create circular works. The exhibition opens on Friday September 8th at the Good Earth Café.

**EVENT DETAILS: MONDAY 14 AUGUST, 5 - 8PM
OTAGO ROOM, OUSA CLUBS & SOCIETIES CENTRE
\$15, REGISTER ONLINE**

Registration and payment before the evening is essential, as there are limited spots available. Register online:

goo.gl/rf7dBs or via the OUSA Art Week page:

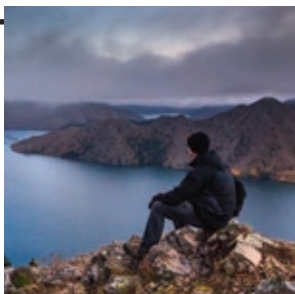
ousa.org.nz/events/art-week

Please pay your \$15 at the OUSA Main Office before the night to secure your spot.





SPEED PHOTOGRAPHY WITH A STORM CHASER



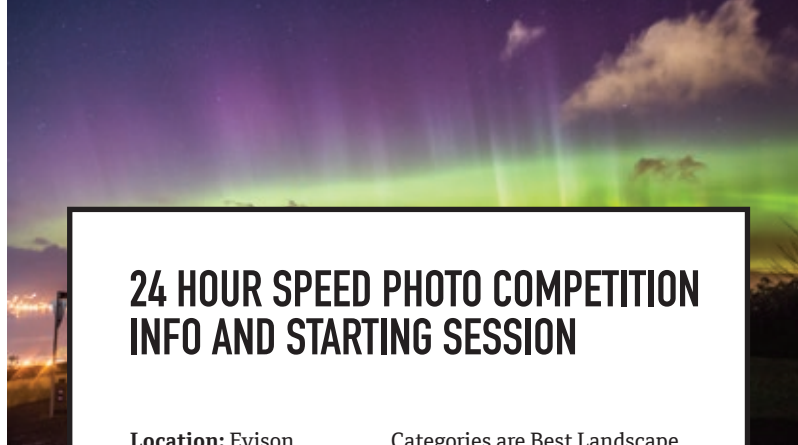
TREVOR COKLEY STARTED OUT AS A STORM CHASER – SOMEONE WHO, WHEN THEY HEAR A TORNADO IS APPROACHING, RUNS TOWARDS IT RATHER THAN AWAY.

“I probably really started getting into it when I was 15-16. I started chasing with my mom – she would drive me around. It was so fantastic. I was up in Minnesota. They get a decent amount of storms and the occasional large tornado.”

The first tornado Trevor ever saw was coincidentally the largest in recorded history. It was on May 31 2013 in the town of El Rino, Oklahoma. It was 2.6 miles (4km) wide. “It was the widest tornado in history – it was the first tornado to kill storm chasers. I was a quarter-mile away from it.”

Trevor’s mum didn’t drive him to that one – he was with a group of storm chasing buddies that he’d met a couple of years before through his love of storm chasing. They drove ten hours down to El Rino, Oklahoma, and photographed the storm.

Now this boy from Minnesota is living in Dunedin, studying Media, Film, and Communications, but his passion is photography. One of the reasons he came to Dunedin was because it’s a good place to see Aurora Australis, the southern version of Aurora Borealis, the Northern Lights, which can be seen in Minnesota. “Auro-ras kind of remind me of home a little bit. There aren’t really that many places in the world that you can see the Southern Lights apart from extreme South Australia, Tasmania and New Zealand, so that was definitely a huge draw.”



24 HOUR SPEED PHOTO COMPETITION INFO AND STARTING SESSION

Location: Evison
Lounge, OUSA Clubs &
Societies Centre

Date: Thursday 17

August

Time: 3pm – Info
Session.

Competition: 4pm
Thursday – 4pm Friday

Price: Free

Categories are Best Landscape,
Best Portrait (subject) + Best
Open category.

There will be some great prizes
up for grabs and the photos +
awards will be presented on
Friday night along with the
Student Art Exhibition awards.
Please register your interest for
the event and we will see you
at the info session!

*Please register online at bit.ly/register24hour, or
via the OUSA page artweek.ousa.org.nz*

Trevor is running the OUSA 24 Hour Speed Photo Competition this week. It runs from 4pm Thursday to 4pm Friday, non-stop. There is an info session an hour before the competition starts explaining the rules, including making sure you have a clock set on your camera. There are prizes for Best Landscape, Best Portrait (subject), and Best Open category. Each contestant can enter up to two photos for the competition.

I asked Trevor, who is one of three judges, what he looks for in a photo. Though he is a master of photographic technique, he says he won't be looking at the technical side of photography so much as rewarding "a photo that tells a very unique story. I'll be looking to read the image, just to see what it says [...] Photo quality will be kind of a small part. If the photograph tells a

good story but is a little bit rough, that's ok, at least in my mind."

"If I had to give a tip or advice, it's shoot to your subject matter. You can get away with a blurry, overexposed, or underexposed photograph. You can get away with a grainy, small, large photograph - anything, as long as it's related to your vision of what the subject matter is."

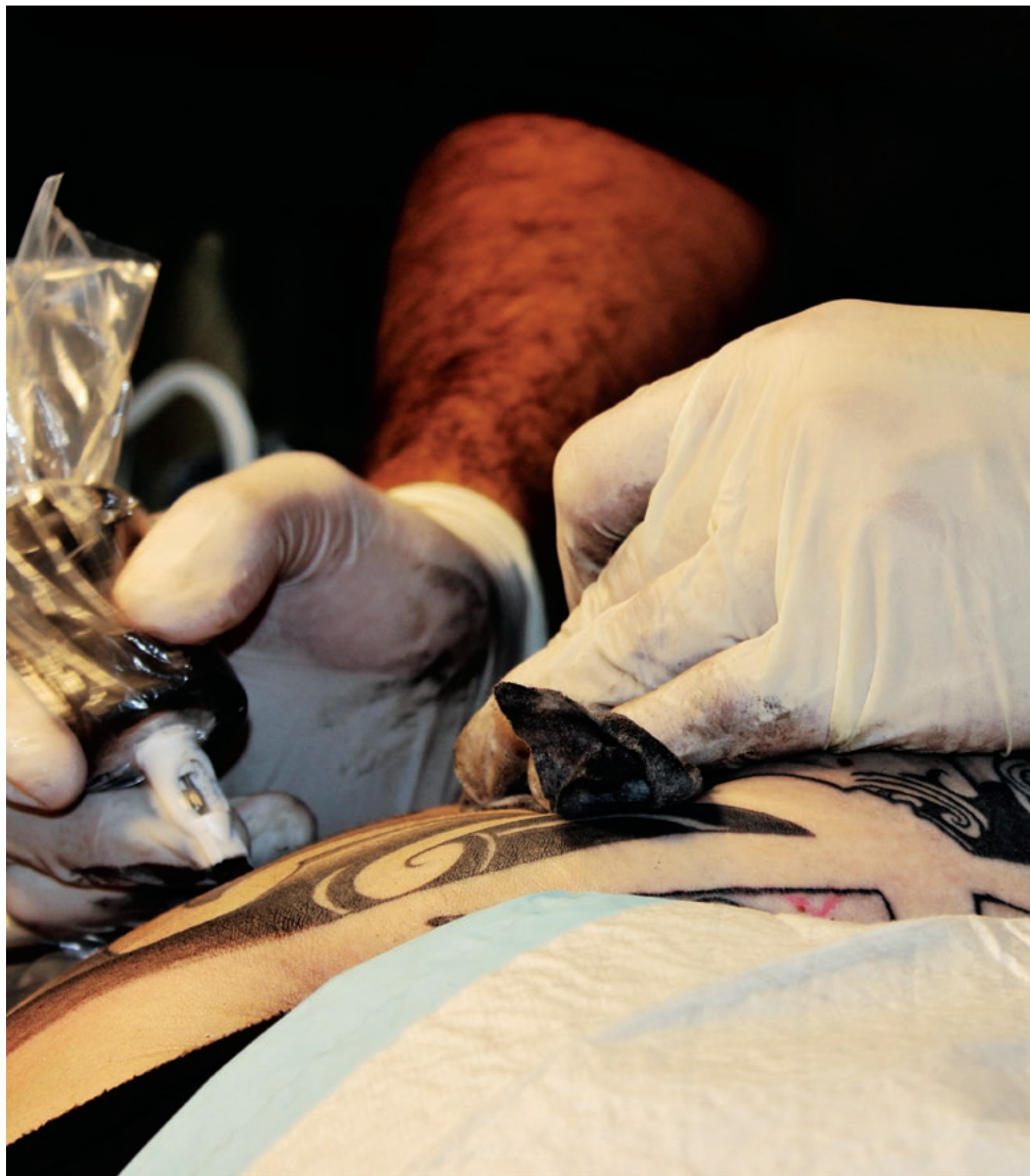
"It could end up being just a very beautiful photo of a sunset, it all depends on the range of contestants; if there's many, or if there's ten."

There is a spontaneity to the 24 Hour competition that Trevor is interested in. "Maybe it'll just be a rainy cloudy day. It's more of a prompt to see how the contestants want to challenge themselves." It also gives everyone who enters a more level playing field, as they will be limited by

what images they can create in the given environment for that 24 hours.

People can work together in teams, so it's a great thing to do as a flat or with a group of friends. OUSA Event Co-ordinator Emma Anderson says, "We're hoping flats will go out together and make a night of it, and then come back the next day and share what they've found with everyone else." The awards night will take place the night they get back, where the photos will be presented and the end of Art Week will be celebrated.

You don't need to have a big, fancy camera to take part. Trevor says the cliché "the best camera is the one that you've got with you" is true. If you have a camera on your phone, you can take part in the competition.





TA MOKO A REVIVED ARTFORM

words & photography
Chelle Fitzgerald

Ta moko is the traditional art of Māori tattooing, initially pertained only to the face, legs and buttocks. Contemporary ta moko has expanded its borders to incorporate one's arms, chest and back — most likely due to the stigma that being tattooed has in modern society. However, in current New Zealand society, traditional ta moko is seeing a resurgence, with more people embracing their cultural practices and being proud to wear the moko (tattoo) on the traditional places.

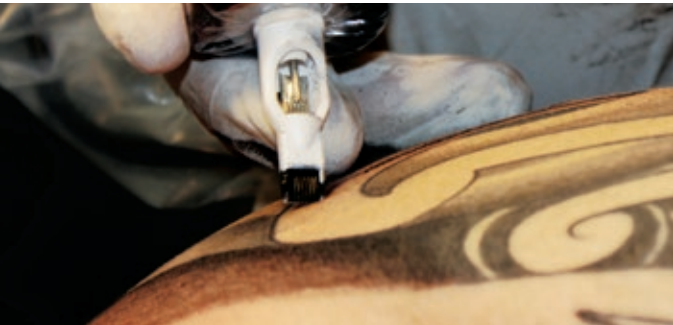
Labour MP Nanaia Mahuta recently received her kauae (chin tattoo), emblematic of the way Māori are reclaiming the acceptability of traditional moko placements. Women wear the kauae, whereas men would have the face moko and the puhoro (legs and buttocks) done. After the Treaty of Waitangi, and the subsequent integration of Māori and Pākehā, ta moko prevalence declined. Māori were shamed for wearing moko by the crown, and there was a period of tohunga suppression — tattoo artists were not supposed to give moko anymore.

Ta moko has a spiritual origin. Legend has it that a living rangatira (wise chieftain), named Mataora, married a spirit from Te Pō (the underworld), named Niwareka. In anger, he hit Niwareka in the face, causing her to flee home to the underworld. In a fit of guilt and love, Mataora pursued her to Te Pō, where he came face to face with her father, Uetonga. Uetonga was a rangatira descended from the god Rūaumoko, and Uetonga was proficient in ta moko. Mataora's people had only ever applied moko to the face temporarily, using clays and ochres, so he was curious about Uetonga's permanent markings.

Mataora asked Uetonga for a moko on his face, and the severity of the accompanying pain was so intense that he started chanting to his lost love, Niwareka. Niwareka appeared, but she did not recognise Mataora due to the swelling on his face from the freshly-given moko. However when she saw his cloak nearby, she knew it was him, and, pitying his suffering, she greeting him with kind emotion.

After he was healed, Mataora and Niwareka prepared to return to the world of the living. Mataora promised Uetonga he would never harm Niwareka again, because his moko was now permanent, and Uetonga gave Mataora the knowledge of ta moko as a gift to take back with him.

Archaeological evidence shows that tattooing came to the Māori from East Polynesian culture. The tattoo would be done with serrated and straight edged



bone uhi (chisels), often forged from albatross bone. A bone rake-like tool would break the skin, and then the dye would be tapped into the wound with a flat blade, giving the resulting moko a chiselled impression. The dye would be created from mixing kauri gum with the soot of burning white pine or kahikatea (a coniferous tree endemic to New Zealand).

Dyes were also made using burnt vegetable caterpillars or gums, and these pigments would be kept in buried oko (small containers), which were prized by families and passed down through generations. The black dye produced from the burnt wood was only used in facial moko, whereas the burnt gum or caterpillar pigments would be used on outlines and less sacred moko.

Music would be played during the tattooing process to soothe the recipient (a growing number of studies today suggest that music is an effective tool in alleviating pain), and chanting poems would be offered. The cuts sometimes sliced so deeply that they penetrated through the cheek — pain and blood loss were prolific, but pride was obtained in neither flinching nor crying out.

The moko signified rank, prestige and social status, and was highly respected and steeped in ritual.

When the face was being tattooed, solid food and sexual activity was prohibited, which meant that until the moko was healed, food was liquified and funnelled into one's mouth, so that the skin would not get infected. They were not permitted to speak to anybody other than the tohunga ta moko, or the other people receiving their own moko at the same time. During the long and arduous healing process, they would cover the swollen wounds with karaka tree leaves to expedite the healing process.

All high-ranking Māori, both women and men, were tattooed, commencing with coming of age. Moko marked important lessons learned and important milestones, and the head was considered the most sacred place on the body. The main designs for ta moko are two-fold. The usual process would be a blackening of the lines (or outline) only, while the secondary style would be the inverse, with only the background being filled in, with the linework remaining unfilled. This was commonly used in the puhoro (buttocks and thighs) markings.

The face moko took a long time to complete, and the tohunga ta moko would take great care to familiarise himself with the recipient's facial bone structure in order to create the most appropriate

tattoo. The tohunga ta moko was almost always a man, although there were some women who learned the art in more recent times. Tohunga ta moko were considered tapu (sacred), and were highly respected within the iwi. Women had their kauae done (chin and lips), instead of the full face that men received. Along with their chin designs, their lips were lined in a dark blue, and their nostrils received small delicate cuts.

Wearing a moko was an honour reserved only for those of high status or rank. Slaves were not permitted to have a face moko, and a person who was able to afford a moko, yet did not undergo the process, was considered to be of lower social status for this decision. Not only was the facial moko a sign of status, it was also a form of personal identity. It showed the wearer's ancestry, their family stories, their personal stories and accomplishments, as well as their marital status. It was important that you could recognise somebody's status and identity by their facial markings, and it was considered downright insulting to the wearer if you could not.

The different areas of the face housed different themes of the moko, with the left side of the face being the domain of the father's ancestry, and the right side belonging to the mother's ancestry. The centre of the forehead, the ngakaipikirau, would depict the person's rank in the tribe, and underneath the eyebrows, the ngunga, would denote his position. Around the temples, the una, his marital status and number of marriages would be marked, while his taiohu (cheeks) would show his occupation. The general eye and nose region was called the uirere, and displayed his hapu (sub-tribe) rank. The raurau, underneath the nose, contained the wearer's signature, which would be memorised by chiefs and used when purchasing property, signing titles and authorising orders. The wairua (chin) and taitoto (jaw) were the areas reserved for signifying one's mana and birth status.

Captain Cook wrote in 1769 that "the marks in general are spirals drawn with great nicety and even elegance. One side corresponds with the other. The marks on the body resemble foliage in old chased ornaments, convolutions of filigree work, but in these they have such a luxury of forms that of a hundred which at first appeared exactly the same no two were formed alike on close examination." His initial observation was astute indeed — no two moko are alike, they are custom designed for the wearer, according to the wearer's family history, their personal

circumstances and achievements, and the artist's own skill.

Early European settlers were fascinated by the Māori moko, and a few Europeans were eventually assimilated into Māori society and given their own

The raurau, underneath the nose, contained the wearer's signature was memorised by chiefs & used when purchasing property, signing titles & authorising orders

moko. Described as 'Pākehā Māori', these men were often visiting traders, sealers, whalers and escaped convicts from Australia. While some were considered slaves by Māori, others, such as Barnet Burns and John Rutherford, married into Māori communities and were honoured with the moko.

The European fascination with moko grew such that they began to trade muskets for the tattooed heads that were trophies of Māori wars. Once the Māori learned the extent of the Europeans' desire for these tattooed heads, they began attacking neighbouring tribes solely to obtain tattooed heads for trade — the traders would then sell the heads to collectors and museums back home.

This trade grew so lucrative for the Māori that they started beheading commoners and slaves in order to tattoo their heads post mortem, resulting in the sale of shoddily-tattooed and incomplete moko. Currently there are thirty of these heads on display at the Natural History Museum of New York, courtesy of Major General Horatio Robley, who was a major collector of the tattooed heads back then.

Although systematic oppression of Māori culture by the Europeans was rife in the 19th and 20th centuries, a recent renaissance of Māori culture, and a nationwide attempt to rediscover this heritage has been underway for the past couple of decades. Happily, this has brought about a sharp revival of ta moko practices and a renewed interest among people of Māori heritage in honouring their culture by getting tattooed.

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Critic

Film

DUNKIRK

Directed by Christopher Nolan



Having directed some of the biggest movies of the last decade (such as *Inception* and *The Dark Knight Trilogy*), the Christopher Nolan brand has become synonymous with imaginative, mind-bending success. But now that he's decided to make his mark on the war genre, as have so many influential directors before him (Coppola's *Apocalypse Now*, Spielberg's *Saving Private Ryan*, Kubrick's *Full Metal Jacket*), has he brought that same magic to a story which many have lovingly dubbed "just men waiting on a beach"?

The answer is a solid, resounding yes.

Set in France during World War Two, *Dunkirk* follows 400,000 soldiers who have been driven back to the English Channel by Nazi forces, and await Navy evacuation under fire. Having the majority of the British forces trapped some 40km away from home was labelled by Churchill "a colossal military disaster," and the extent of it shows. Drove of soldiers wait lined up for hours in waist-deep water for an evacuation that

may never come, German planes scream overhead picking off men ten at a time, and looks exchanged between soldiers convey an overwhelming despair.

However, while it possesses a striking and tragic setting, the evacuation admittedly doesn't have much story to it, forcing alterations to the typical 'Nolan' formula. Firstly, the movie run time is far more compact than his previous efforts, clocking in at a modest 107 minutes, but, rest assured, given the intensity of the ride, an hour fifty is plenty. Secondly, the plot is told not only on land, but also in the air and at sea, each storyline taking up vastly different lengths of time and meeting at key points in the movie. Followers of Nolan's work will be reminded of similar techniques used in earlier works such as *Memento* and *Interstellar*, and, while disorientating at first, its seamless execution adds another dimension to the story. When *Dunkirk* does let up on the action and gives you time to breathe, the pauses can overstay their welcome, slowing the movie considerably. However, these breaks aren't wasted, building atmosphere or character, and there are more than enough scenes filmed with brilliant, visceral intensity to make up for any lapse in pace.

None of the characters are given a backstory, or much dialogue at all, rendering their character base a blank slate to be written only by their actions in war. This lends clear contrast to the plot, as being

bombed will clearly make some heroes and drive others to madness. Many have criticised this lack of narration, comparing *Dunkirk* chiefly to *Saving Private Ryan*, in which the opposite approach is taken. Yes, you are distanced from the characters, but Nolan reaches a compromise by still allowing some character progression, while ensuring the scale and danger of the situation are always the main focus. I believe, given the tone of the film, that it works. This isn't a study of the soldiers, but rather the event as a whole, and besides, "my gal back home" is likely the last conversation you'd have while dodging gunfire.

Production wise, the movie looks and sounds phenomenal. Five million dollars were set aside to import and restore authentic craft from the era for live filming, and the impact is stunning. Having a camera in the cockpit of an airborne Spitfire, or fixed to the mast of an actual Destroyer as it sinks, lends a brutal realism to the film, and in an age where no less than 50 swarming TIE fighters will suffice for a climactic battle, it's a welcome masterclass on what can be done with clear skies and a set of crosshairs.

While *Dunkirk* sometimes loses its pace, it is made up for through intertwining plot lines, a tense setting, and terrific cinematography. Christopher Nolan can rest easy knowing his war epic will likely be studied for decades, and go down in cinematic history as a classic.

Review: Callum Post

COMING UP AT NZIFF...

THE KILLING OF A SACRED DEER R16 violence, cruelty & sex scenes

Colin Farrell plays a surgeon whose placid domestic life is insidiously disrupted by the persistent demands of a teenage stalker. From the director of *The Lobster*. REGENT THEATRE, THU 17 AUG, 8.15 pm

GOOD TIME R16 violence, offensive language, drug use & sex scenes

Robert Pattinson plays a small-time criminal on a frantic nocturnal odyssey to break his brother out of custody in this riveting thriller. Direct from Cannes. REGENT THEATRE, FRI 18 AUG, 8.30 pm

BLADE OF THE IMMORTAL R16 violence & sexual violence

Miike Takashi directs this samurai epic about a vengeful swordsman who can grow back his own limbs. REGENT THEATRE, SAT 19 AUG, 8.30 pm

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Games



Developed by:
Freebird Games
Rating: 5/5

©Lisa Blakie

I've been on a bit of a story-rich indie game high recently. Oxenfree, Cibelle and Ladykiller in a Bind to name a few. This is definitely due to their accessibility. The most that these games cost is only around \$20, they are available for both Windows and Mac, and can be downloaded from either Steam or itch.io. I feel extremely lucky to be living in a time where games are so accessible to everyone. Playing through these shorter, narrative driven games have made me more excited about games as a meaningful platform for telling stories than any Triple A game has in a loooooong time. I genuinely can't recall the last big Triple A title I played that I am still thinking about with regards to its narrative. Maybe The Last of Us? Which I played maybe three years ago? Yikes. I've certainly played games where the gameplay and characters are great, but the overarching narrative I can't really remember or I didn't really care about. Titles like Final Fantasy XV, Fallout 4 and Breath of the Wild come to mind. Of course these are all huge games, that they want you to explore for hours on end and complete as many little side-quests as possible, so it's hard to compare them to these smaller games that essentially want you to do the opposite.

Regardless, I think that's why I've found these shorter titles so refreshing. It feels so good to spend maybe five hours

playing one set experience and then swell with inspiration and discuss them with everyone I know and tell them to play them. My friend recommended To the Moon to me after I wouldn't shut up about how great short, story-driven indie games are. To the Moon is an indie RPG adventure game released in 2011. It was met with resounding positivity from the likes of Eurogamer, PC World and Gamespot and gained an extremely loyal fan base that are still actively creating fan art and sharing what they love about the game on both Twitter and Tumblr. I had never heard of it and immediately downloaded it from Steam.

Having absolutely no idea what to expect from this game, I was pleasantly surprised by its compelling concept and characters. Because this game is so heavily story driven, it's hard to go into huge depth without spoiling it, so I'll try my best to sum it up without ruining it. Game reviews are hard, you guys.

Dr Watts and Dr Rosalene are the main protagonists, and work for an organisation called Sigmund Corp. Sigmund Corp provide a wish fulfilment service; when people are on their deathbeds, they can fulfil a dream that they did not get to achieve in their lifetime. This requires employees of Sigmund Corp to alter their real memories with artificial memories, so that they can essentially have their

futures rewritten and their dreams fulfilled. To the Moon follows one patient, Johnny Wyles, and his wish is (can you guess it???? I bet you can!!) to go to the moon. However, he has no idea why. The story unfolds as Dr Watts and Dr Rosalene go back in time through his memories and try to find the source of his desire to go to the moon, as well as to inspire his younger self to become an astronaut to literally fulfil his dream.

At the beginning you choose to control either Dr Rosalene or Dr Watts, however this has no impact on the outcome of the story; you eventually switch between the two. Both are extremely loveable in their own ways. Dr Rosalene is intelligent and her dismissive apathy towards Dr Watts' enthusiasm and child like attitude to their job makes the duo wonderful to follow. The humour is witty and the gameplay involves a lot of point and click adventure style, encouraging you to examine every little detail about each scene. Make sure you check out the toy platypus (it serves a pretty important role).

The sequel, Finding Paradise, has been announced for release in late 2017. I'm pretty pleased I played To the Moon this year, as a 6 year wait for a sequel to such an incredible game may have killed me. There is even a FREE Christmas special short that you can download in the meantime!

Music



Ov Pain

by Reg Norris

I'm not from here. Most of the people from where I'm from migrate north to the oily plains of Melbourne. It's a rite of passage and sign of artistic commitment, or the need for restaurants open after 10pm, departure lounges teeming with tortured fortune seekers, or the guarantee of living in a more diverse pool of genetic mush. I thought it was a Hobart thing. But no. It's a South Pacific thing. But the consequences of returning appear less humiliating than that of my former home. For there no one retreats for fear of ridicule. To be defeated by this city is a fate worse than death. So when we decided to leave Hobart we went there, to Melbourne, but only to say farewell to our ex-pat

Tasmanian friends, and with a one way ticket we boarded a south-bound plane.

The Sky Is On Fire and it's the summer of 2013. Dunedin airport. Back when you could fly direct from Melbourne. A landing before state sponsored murals. I've made two important discoveries. One is that the framed posters inside the Crown Hotel are not depicting famous sportspersons, the other is an album titled *Here is Where You Are* by Strange Harvest. The latter is such a weird salad. Abstract monologues brushing against ferociously understated vocal hooks, set to a backdrop of an elevator-delic pot luck spread, and all set in an ornately decorated but slightly singed miniature cardboard theatre. It's so

full of melodious joy and phobic nausea, like having your index finger slammed in a door on a frosty morning then having it kissed better by two thousand fawning ducks. Then all over again. And again. For ten tracks. It's the ultimate cusp of the apocalypse low-fi masterpiece. Strange Harvest have had two subsequent releases, *Inside a Replica City* in 2013 and then two years later the brilliant *Pattern Recognition*, which, alarmingly, isn't being celebrated daily in a jubilant chorus from St Paul's belfry.

But there is no recognition. Honestly, I wouldn't have come here if it weren't for this city's musical legacy. Music and mountains. That what this place is about. Right? Maybe that's why I was so surprised that Alastair Galbraith or Francisca Griffin were not seated, set in bronze and looking down on a hoard of bored drunk locals from the upper Octagon. Instead it is Thomas Burns' uncle. Immortalised post mortem. Identical to those in Dundee, London and New York City. They cast the dead man's skull to get it just right. That's how much they cared. If you need a historical locus, the Settlers Museum cultural memory bank vaults hold Dunedin's musical exploits on par with a multinational kitchen hardware manufacturer.

Last Wednesday, and after weeks of abstinence, I found myself at a local record shop. My illegally duplicated copy of Alice Coltrane's *Journey into Satchidananda* had finally worn out. Too much abuse. Relics have had a copy for ages; surely it would still be there. A quick transaction, then home. But somebody with exceptional taste had bought it. After firm reassurance that it will be back in stock soon, I settled on *Antiseptic*, the latest album by The Terminals. Technically a local release. And it was no consolation prize. It's really good. Quite possibly their best. So, I'm in this record store buying said album. The shopkeeper alerts me to a recent arrival. A local band. And this is a coincidence. You see, I was in the process of weaving a review of this album, mainly due to this band's specific requested that I not review it. Why? Fear of crucifixion?

No. Because they're my friends? Maybe. Maybe both. Probably so. The preferred interview never took place and never will. Doesn't matter. What does matter is that they're leaving Dunedin. By the time you read this they will be gone. And they're not the only ones.

It's a bit wobbly, like an unconfident rehearsal of a play during its first recital, or children raised by wolves shyly mouthing the words to happy birthday in the mirror. This is Dunedin's own Ov Pain and they've just released their debut album on the Coco Muse label. Expectations were very high, as both Ov Pain's members have duties in other local bands, namely the enduring but underachieving Opposite Sex and the pre sophomoric electro-bellow of Elan Vital. Drums, Synth, low voice, high voice. Minimal and erratic. There are moments of brilliance here, like the 3:47 plunge in 'Lovers Leap', 'Ice' with its barely cringe proof vocals, you know, that self-effacing aggression, that which transforms this song into an apt advertising jingle for a subversive soft drink, but it's fun, light, dynamic and energetic. And I'm thirsty. For more. As a suite it's monochromatic, not boring, but limited in scope. Predictable? A little. As if they've been sonically extricated from their other projects. Still a little stuck in the past. After all, this is a rendering of an infant Ov Pain, a translucent green sprig of what may come, and it will happen on the next album, if it comes, but won't be happening here. Like Strange Harvest's next album, it will be happening elsewhere. Offshore. Melbourne.

This mini exodus of wildly talented local artists will create what appears to be an insurmountable void in the local music community. For now at least. And I feel it and it's only in the process of happening.

I'll miss my friends.

Books



Nutshell —by Ian McEwan

✧ Zoe Taptiklis

Ian McEwan claimed fame from the world of non-literary oriented folks when Kiera Knightly had sex in a library, a scene that won the novel, and movie, *Atonement*, a permanent place in the collective memory of popular culture.

I confess, I've tried to read *Atonement* several times, and I never got any further than the first chapter. I'm blaming the type font. *Nutshell*, on the other hand, is new, it's finished and its type font and margin spacing are much improved. I read the whole thing without my glasses, a moment of de-nerded luxury for a dweeb like myself.

This novel skips and skims several genres, tropes and narrative types. Arguably the most enjoyable aspect of *Nutshell* is the first-person narrative written from the point of view of an en-wombed foetus. From an unborn child's perspective, McEwan explores an unhealthy fascination with wine; shout out to the NZ Marlborough red he has his female pseudo-protagonist down. Each chapter is centred around this beguiling lump of developing human flesh, who savours bottle after literal bottle of wine, as his mother gets drunk with her wet

blanket boyf (the brother plotting to murder her husband).

Just a health warning to pregnant readers, do not drink ANY alcohol if you are pregnant. You will fuck up your baby's brain, and its precious little face, and most certainly its life

Anyway, it took me about four chapters to get over my disgust at this pregnant woman's alcoholism and her unborn child's unrealistically intellectual inner dialogue. I mean, a foetus doesn't know what a hand is, let alone the words to name it. Add foetal alcohol syndrome into the mix. Well McEwan, the factual realism of your story gets a no from me.

Regardless, this unconventional narrator almost provides you with a co-conspirator, both scoffing at the wet drip of a boyfriend and how mucked up she is. She hates her boyfriend. Hates herself. Loves her husband. The foetus "knows" all of this, how his mother feels, what she thinks. What really gets me is McEwan's murderous couple, supposedly "trying to do what's best", never once considering the future of the unborn child.

So perhaps this novel is a lesson in manipulation. Mum begins to think that her boyf made her get drunk, so they could plot the murder of her husband. Take his land. Take his money.

McEwan's narrative is sardonic, his characters are of few words and many disclosed intentions. While the overture is glib, funny and almost as unpleasant as a walk in a paddock of daffodils at the break of spring, the melody denotes a bouquet of floored, messy and irretrievable lives. Maybe *Nutshell* is a lesson in neglect.

In conclusion, I've liked this book more than the few I've previously read this year. It pairs well with the smell of wood-fire smoke caught in your hair, cheap cheese + crackers and foot rubs.



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Art

Shin Hanga (新版画)

✧ Waveney Russ

Early 20th century Japan is a total cultural divergence from a tiny South Island town like ours, but the McDowell gallery has been authentically transformed into a perfect haven for the impressionistic prints of a pre-war age gone by.

Shin-hanga (literally meaning “new woodcut prints”) is an art movement gleaned from a pre-war Western demand for romanticised and nostalgic views of the East.

The shin-hanga movement flourished from 1915 to 1942. Inspired by the European Impressionists of the time, the Western influence becomes most apparent in the perceptively variable expressions of individual moods and effects of light. An interesting aspect to shin-hanga was the traditional ‘ukiyo-e’ collaborative system where the artist, carver, printer and publisher engaged in an equal division of labour, as opposed to the conflicting sōsaku-hanga ideology which emphasised self as the sole creator of art.

Artworks in the shin-hanga style focus on strictly traditional themes, such as beautiful women, birds-and-flowers, famous places, and landscapes (which comprise over seventy percent of the works). An essential feature of many of the landscape works is the depiction of intimate environments, often tranquil and obscure.

There was never much of a domestic market for shin-hanga prints in Japan. They were considered to be mass commercial products, a simple reaction to



28 July – 24 August
Brett McDowell Gallery
5 Dowling Street

supply and demand, as opposed to the European perspective that shin-hanga was fine art. Shin-hanga declined massively in popularity as the Japanese military enforced sanctions on art and culture during wartime. Never regaining momentum, a variation, sōsaku-hanga, emerged as the genuine heir to the woodblock tradition and enjoyed immense popularity and prestige.

The McDowell gallery has always been fascinating to me. Upon entry it appears to be a rather standard ground floor room, a few pieces hung on the walls, nothing too dramatic. The intrigue always comes when I spy the owner himself, an eclectic looking man peering out from his office, a small crevice in the otherwise light and airy exhibition space. His office is piled high with ostentatious framework and remnants of showcases gone by; a cluttered area filled with artistic fragments of thought, framed in his shin-hangaesque microcosm. Head to Dowling Street to catch this sliver of history before Dunedin follows suit and phases out of the Shōwa era.

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Last week we had Lazy Day, this week we have Relaxation Day. There are over 52 combined synonyms for 'lazy' and 'relaxation', so we could easily make a full year of this trend.

Wednesday 16 August **WAVE AT THE SURVEILLANCE CAMERAS DAY**
Seeing a surveillance camera looking at you is more guilt-inducing than strolling past a police officer. Proclaim your innocence today by waving at the surveillance cameras that spot you.

Thursday 17 August **BLACK CAT APPRECIATION DAY** It's time to call out the fool who determined all black cats to be a sign of bad luck. What were they thinking? Black cats are fabulous.

Friday 18 August **BAD POETRY DAY**
Might I suggest some Rebecca Black lyrics or some William McGonagall.

Saturday 19 August **POTATO DAY** Today prompts a multitude of challenging decisions: Will you eat hash browns or a baked potato? Hot chips or packet chips? Gratin or mash? Salad or soup?

Sunday 20 August **CHOCOLATE PECAN PIE DAY** Last but not least, the junk food day we've all been waiting for. Enjoy.

CLUES:

This item was built in 1888

It was built for a
captain's granddaughter

Think stripes

GO TO THE OTAGO MUSEUM TO SOLVE

SEND YOUR ANSWER TO MYSTERY@CRITIC.CO.NZ

FIRST CORRECT ANSWER WINS A DOUBLE PASS TO:



LIFE BEFORE
DINOSAURS:
PERMIAN
MONSTERS

OR

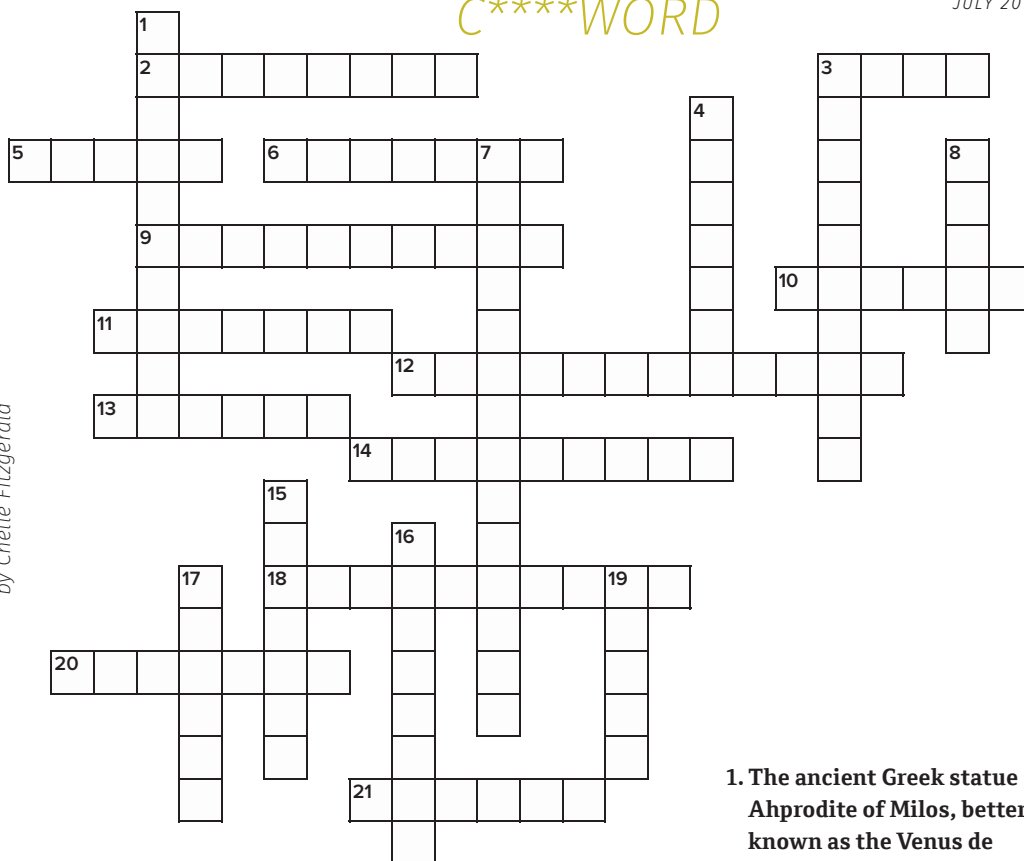
PERPETUAL
GUARDIAN
PLANETARIUM



LAST WEEK'S MYSTERY OBJECT was a little blue penguin. Little blue penguins are the world's smallest penguins. In New Zealand an average adult usually stands about 40 cm tall. Unlike other penguins, they have blue backs and white bellies. These characteris-

tics
➤ give them their popular name, the little blue penguin. They are also known as blue penguins, little penguins and fairy penguins. They are found in New Zealand as well as in Australia. Although small, these penguins are very feisty. They actively defend their nests and can give a sharp bite with their razor-like beaks. Both males and females share incubation duties.

CONGRATULATIONS Leah Fitzgerald FOR FINDING THE PENGUIN. YOU ARE GOING TO DISCOVERY WORLD TROPICAL FOREST!



Across

2. The avoidance of something
3. Strong sexual desire
5. Incredible nature documentary presenter, Sir _____
6. Largest living species of bird
9. Anaheim's famous attraction in Los Angeles
10. Numbers greater than one that are only divisible by themselves and one
11. Ghost pepper, Bhut _____
12. Norwegian, Swedish, Danish
13. To sell one's wares
14. Creature with the highest bite force on record, _____ crocodile
18. A DNA molecule with part or all of the genetic material of an organism
20. Hip hop group, _____ Hill
21. Critically acclaimed drama film, _____ On A Plane

Down

1. A word that reads the same backwards or forwards
3. Has a beard; wields an axe
4. Common ingredient in energy drinks
7. Former name of Istanbul
8. Dihydrogen monoxide
15. Saw with a narrow fine-toothed blade set in a frame
16. Neurotransmitter that helps control the brain's reward and pleasure centers
17. Edmund Hillary's partner on Mt. Everest, Sherpa Tenzing _____
19. According to Pink Floyd, it's a crime
14. Conflict that has reached an impasse
17. Fictional town where Family Guy is set

INVENTIONS OUT OF TIME:

THE EGYPTIAN PYRAMIDS

2.5/5

One of the biggest problems with Egyptian Pyramids is their distribution. Out of the 196 (suck it Xi) countries of the world, Egypt is the only country that has Egyptian pyramids. We need to fairly distribute those resources. We are the 99.489 percent.

Of course one of the large popular misconceptions we have about the pyramids is the assumption that because they are so immense and impressive that they must have been built by crocodiles. Perhaps with the help of some snakes (Snakes: 5/5). Indeed, says the popular consensus, crocodiles, with their superior technology, would be the only ones capable of moving blocks of stone around, something no human would surely ever see the point in. Of course, the archaeological consensus is that crocodiles probably constructed very few of the Egyptian pyramids.

Of course, we cannot ignore the mystical, the primal, the sensual symbolism of the pyramids. If you squint a bit they could be butt plugs, or a diminutive phallus, or particularly cubist breasts. Ambiguous sexual imagery gets a big tick from me.

However, let's be very honest here. Pyramids are basically just hills. If you make a pile of sand it will naturally resemble a pyramid. Hardly an inspired design. They might have been cool back in the Old Kingdom. They might have been hip. The youths might have made up pyramid-centred dances and hand signals and memes . But the times have changed. Pyramids are no longer the height of cool. Although, they'd be much more interesting if they were upside down.

1. Lesotho, 2. Helium, Mercury, 17. The Louvre in Paris, France, 2. Salvador Dali, 3.c) spindle (a slender rounded rod with tapered ends used in hand spinning to twist & wind thread from a mass of wool or flax held on a distaff), 4. Ralph Hotere, 5. Oscar Wilde, 6. Art.
11. Jolokia 8. Water 12. Scandinavian 15. Hack saw 13. Peddle 16. Dopamine 14. Saltwater 17. Norway 18. Chromosome 19. Money

QUIZ ANSWERS:

C__WORD ANSWERS:

LUCKY IN LOVE

Each week, we lure two singletons to The Bog Irish Bar, give them food and drink, then wait for their reports to arrive in our inbox. If this sounds like you, email: critic@critic.co.nz

PEAS:

"I wonder if this is two standards," I thought, contemplating the most-definitely-four-standards pool of vodka in my cup. I'd allocated two standards before the date and three standards during, which I anticipated would bring me to a calculated balance of calmness and calamity. If all was to go smoothly, I needed to both tame my seething snake-pit of nerves and avoid ending the night running naked down Castle Street with a road cone on my head.

Luckily, I arrived at The Bog at my desired level, and was pleased to hear my date was already there. I was directed to the table only to find my date was not already there. Wild thoughts flew through my mind: perhaps this was a man of intense punctuality and my meagre 5 minutes of tardiness had sent him running. Alas, he emerged from the bathrooms as I brooded, and I was greeted with a cheerful smile and a thick American accent.

My date was a cute and engaging exchange student here for the semester. While this immediately made any hopes of pursuing a more long-term relationship futile, I decided to enjoy the company and the food anyway (chicken parmigiana, highly recommended). It was immediately clear that my fear of awkward conversation could be discarded; here was someone from a different country who had a whole two decades of life under his belt and whose social tact was impeccable. We could've talked for hours.

In fact, we did stay for four hours, but most of that was spent listening to the open mic performances that began at 9. My date sang two songs and his nervousness was pretty endearing; he had the misfortune of having to perform in front of his friends who arrived soon after he volunteered himself (I had to wonder what he'd expected though; apparently they're there every week). Fortunately for my second-hand embarrassment, he sang fantastically.

By the end of the night we had migrated towards each other until we were holding hands and cuddling. He suggested we take a walk. I asked where. He suggested we go up the hill. We both live in that direction, so I put one and one together. He walked me home and we shared a cheeky kiss (or five) and then parted ways. Whether we parted ways that night or the next morning, you will never know...

CARROTS:

I sat in my living room reading through old Critic magazines when the blind date section caught my eye. I had just arrived for the semester from the States and this article really had me surprised. Confused, I asked my Kiwi host about it. After he explained it to me, he egged me on to sign up. I figured why not, wrote in my submission, and thought nothing of it. Until I got an email back...

The day of the date had come and dinner was fast approaching. I pre-loaded a good bit to try and settle the nerves before making the walk over to the Bog. I arrived before my date and talked to the bartender and looked over the menu while waiting.

About five minutes passed and in she walked, cute, very friendly, and easy to get along with. Conversation was easy, and there wasn't really a dull moment in the date. We talked about the biggest differences between bungee jumping and skydiving, our love of music; she even added a few songs to my playlist for us to listen to later. And she couldn't help but ask about Trump (and I don't blame her).

The food and drinks were good, but it was open mic night and the music was better. I joked about going up and performing once we finished our food. She seemed to like that idea, despite me telling her that I've never sung in front of a crowd before. But, after getting enough liquid courage in me, I decided to give it a shot. I gave a slightly drunk and incredibly mediocre performance of Vance Joy's "Riptide" and The Eagles' "Take it Easy". It wasn't pretty, but hey, I impressed a girl, knocked something off my bucket list, and got a free pint out of it. So I guess it wasn't all that bad.

We wrapped up dinner, left the Bog, and went for a walk back to my place. I threw on a playlist, turned down the lights, and that's all I can say for now. Overall a great time, and a night I won't forget. Thanks Critic!



The BOG
irish bar

**TUESDAY PINT NIGHT
& OPEN MIC NIGHT**

FROM 8PM TO 11PM TUESDAY NIGHTS



LONDON ST
GEORGE ST
PITT ST

Ethel & Hyde

AN UNWANTED BREATH OF FRESH AIR

Dear Ethel and Hyde

Our property manager is showing people through our flat for next year, and, to make it easier for us all, is only doing this once a week on a Monday afternoon. This Monday, we came home to find that the backdoor was wide open. We know we left it locked and shut. The only explanation is that the property manager left it open. We want to keep the flat mould free and healthy, so had left on a dehumidifier and heat pump for the three hours we were out, and so all that effort was wasted by the back door being open! Over the year she has not been getting things fixed and is generally unhelpful, even though we know the actual landlord is great and really helpful. What can we do?

—Open-Door No-licy

Ethel says



Having people through your home is difficult enough without this! The property manager has certainly not paid due diligence by leaving your door open, and this is a safety concern as well as being very annoying for the money which just floated out the door. Even though the property

manager said to phone them if you have an issue, writing is always best because it creates a record. Email them to say your door was left unlocked and open and that this is a safety concern along with a financial one, and because it's never happened before you know it must have been when the viewing happened. Email the property owner to inform them what it's been like this year with the specifics. It's difficult for property owners to get feedback on the quality of the managers they employ unless tenants such as yourselves make the effort to let them know.

A call for questions from our good and evil agony aunts. If you want to sort out your problems and/or make them worse, you should write to: ethelandhyde@ousa.org.nz

Roleus Reversulus. Clearly this is evidence to SMITHERISE the FALSE MYTHOLOGY going on out there in the Wider (pun intended) Community that Glorious Students don't know what they're doing. When you start leaving doors open which are supposed to be locked it's not a sign by itself, BUTTHEAD, when it's combined with forgetting to do your job, answer emails and forgetting the NICE words you SHOULD use when talking to your SERVICE USERS, AS IN CUSTOMERS, then it might be time to consider rolling in some rosemary to support YOUTHFUL COGNITIVE FUNCTIONS and stay in the game. Other signs to look out for in your property manager which indicate senility and generally being hopeless are: When you're told to dry washing outside in the damp climes of North Dunedin; when they turn up unannounced; when they have you up for not cleaning but made you move into a Shit Heap of grossness at the start of the year; when they want to charge you for two extra months when YOU WON'T EVEN BE LIVING THERE! The things students have to put up with are UNTENNABLE!



Hyde says

Hell Hole

THINGS THAT DISGUST ME

Cats with hands, kelp with hands, mould with eyes. Unanswered emails. Your toenail on your sheets. Falling into a wood chipper. A greasy coffee cup. Peeling your veins with a potato peeler. Balloons filled with mustard gas. Mugs with chipped rims. Teeth made out of porcelain. Anything smaller than a hand. Being very close to water without touching it. Food inside a heater. Shit in a tent. Giant sheets of paper. The eyes of birds and fish. Cuts healing over with bits of gravel still inside. Tables with three legs. Clocks where the second hand twitches in place. The cover of Issue 16 of Critic. A long single hair growing out of your asshole. Scissors too small to fit your fingers into. Looking too closely at grass. Covering yourself in leaves and rotting away. Pills that make you sweat. Not knowing what season it is. Living inside a giant ear. Hummingbird beaks snapping. People who smile with their teeth. The administration of the islands of Micronesia. Knives without handles. Crawling through square pipes. Having to think about mayonnaise. Removing a tiny shard of fingernail from your eye. Masticating chalk. Having to be an anchor for a ship. Being stuck inside a couch cushion. Sleeping on a sloping tin roof. If the surface of the sea was a thin film of skin. Replacing all the wiring in your house with noodles. A snake in a pit of Styrofoam. Open doors. Having wet feet. Hearing the phone ring while you're masturbating. If all the flowers of the world turned into erect penises. Wrapping your eyeballs in cello tape. Everybody you know telling you to sleep in a rubbish bin. Looking at flags when there isn't any wind. Vomiting into your underwear and then wearing them as you run a marathon. The idea that everyone might hate you if you were upside-down.

Automatic sliding doors opening for everyone except you.

Poetry

(No Title)

by Darude

Rotate

Jolting with the pivot

as a roiling boil bubbles your

bloodstream

too little, a tepid time bomb

or else, volcanically

explosive

coating your cell with the

splatter of

mincemeat

all will be resolved at the

next flat meeting

“Do we need a new

microwave?”

“Yeah”

DrinkingSMIRNOFF ICE
DOUBLE BLACK■ *Swilliam Shakesbeer*

Smirnoff Ice Double Black is a drink for children, and adults who are still children at heart. It may technically be alcoholic, but as far as your taste buds would know, it's just a kind of weird lemonade. 'Scientists' will tell you that the amount of guarana in these bad boys is 'dangerous', and drinking more than four in a day can be a 'risk to your health'. But honestly, those scientists just sound like little stupid nerd bitches, so why would you listen to them.

Chug this nectar back; not only does it get you lit, you also get fun heart palpitations and the feeling that you could stop breathing at any moment.

Smirnoff Ice is the right way to lose your drinking virginity. It's sweet, gentle, and genuinely cares about you, but has the ability to rock your world. It's an experienced hand to guide you into adulthood and open your eyes to new experiences and possibilities. A night on this sweet nectar will convert even the strictest of teetotalers.

Double Black is so effective at covering up the flavour of alcohol that it can catch up with you without noticing. It's like the first game of Never Have I Ever you played with your floor in first year. You start off all sweet and innocent – “Never have I ever been to Kings College,” laughing and getting to know each other. But then someone hits you with “Never have I ever done anal,” and suddenly, without warning, it turns into a roast session and you're the main course.

The first time I was served Smirnoff Ice, I honestly thought the hosts had been scammed into buying lemonade. But I kept sipping and kept sipping, and, before I knew it, I was on the floor. Smirnoff Ice is sneaky like that.

Ice is a good time, accessible to beginners, but has the ability to level up a night for anyone looking to get fucked up enough to forget all about how shitty their life is.

Tasting notes: Carbonated water, high fructose corn syrup, citric acid, sodium citrate, sodium benzoate

Pairs well with: Saveloys, party pies, children's birthday cake

Taste Rating: 7/10, **Froth Level:** 11/10, **Diabetes Level:** Type 2

Science

VAPOURIUM
presentsSCIENCE
TANKCommitted to providing the best quality
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and beyond.COLD READERS:
THE FIRST CIRCLE OF HELL

■ Chelle Fitzgerald

It was 2010 and my father had passed away earlier that year. My usual logic blinded by grief, I did what any standard mourner would do and booked an appointment to see a medium. Walking into her home-cum-spiritual lair, I immediately noticed the tacky abundance of quartz crystals (when will people understand that tectosilicates do not have magical powers, apart from being a good makeshift murder weapon?).

The medium did her darndest to cover all the bases, from mentioning an elderly man in a military uniform (one of my great great uncles possibly?) to telling me that a girl was showing me a rose — too vague and inaccurate. She even went so far as to give a laundry list of all the “ailments” I was currently being niggled by - things like “knee problems”, asthma, tiredness, gout (?) and high blood pressure. In short, all of the common fat people ailments. Amazing! She gave me a list of my “health problems” just by looking at me (and she was STILL wrong, about every single one)!

When we had about 15 minutes left, she asked me if I had any questions. Deciding to give her one more chance, I asked her whether there was any contact from my father. She hadn't mentioned him yet, probably because it's not in a cold reader's best interest to assume parental deaths for anybody under the age of thirty.

Obviously, she began to “get something through” immediately, telling me he loved

me very much and was having a beer with an older man (“perhaps your grandfather, or an uncle of his?”). She told me that the older man “liked the odd bet on the horses”. Wow, she absolutely nailed this unidentified relative — I've literally never heard of an old man who liked the odd bet on the horses.

Then she went on to tell me that my father was wearing glasses (nope), had a moustache (nope) and seemed cheerful. Clearly she was actually having a spiritual interaction with Ned Flanders.

If nothing else, the \$50 I wasted that day was well-spent, because it gave me a stark reminder that death means death.

Unfortunately, too many people out there are susceptible to forking out money to be cold read by people calling themselves ‘clairvoyants’. Cold reading is a technique that frauds use to convince others that they can communicate with the ‘spirit world’, or that they possess some kind of sixth sense.

Cold readers are at an initial advantage because the type of person that seeks them out is usually in some way vulnerable or dissatisfied with their life. These people ‘want’ to believe the cold reader, so half the battle is already won.

The minute you arrive, you are providing a cold reader with information about yourself. Your age, gender, ethnicity, clothes, your style, the car you parked out the front, your manner of speaking — EVERYTHING will be used by them to present back to you a fairly accurate ‘reading’ of who you are as a person. They will use seemingly-specific statements that really apply to most people, but of course you want to get an authentic experience so you find personal meaning in them. These could be things like “you're a very warm and kind person, yet at times you can be reserved in communication,” or “you had a fairly happy childhood but often felt misunderstood, or like the black sheep of your family”.

Cold readers will start vague and hone in on certain areas once they receive positive feedback from the sucker in front of them. Often, the person being read gets so involved



in their ‘spiritual experience’ that they inadvertently give the cold reader answers without realising it.

“I’m getting a J, a Jenny, or John, or a Jackie, or a Jack...” they will say. The target then excitedly might say, “My grandfather’s middle name was Joe!” and so begins the ‘contact with the spirit’. After the reading, the subject won’t remember that the clairvoyant didn’t actually give the name, they will just enthusiastically tell their friends that the clairvoyant “got my grandfather coming through”.

This is just selective memory coupled with confirmation bias — the subject has filled in the blanks themselves while believing that the information actually came from the psychic. They discard meaningless information, while placing importance on statements that hold meaning for them. The process is successfully complete when the customer has eventually forgotten everything but the ‘true’ pieces of information. Because of this, it’s incredibly hard to convince a person that they have been cold read. A cold reader’s space is set up to try and induce some sort of spiritual or emotional experience for the subject, so trying to convince someone that their experience was not the spiritual enlightenment that they remember is near-on impossible.

So do yourself a favour and don’t get sucked in in the first place!

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Sage Advice:

"ART"

▣ Mat Clarkson

"The purpose of art is washing the dust of daily life off our souls."

—Pablo Picasso

Art is... mysterious. Is it the physical embodiment of the human soul? Is it the pale reflection of a world we can never reach? Will the subtle genius of my Care Bears-themed erotic pottery be appreciated within my lifetime? As I have learned this week, the answer to all of these questions is a resounding 'probably'. This week I've been in contact with a local artist, who has helped me firm up my understanding of art and how to make it in the art world. He wishes to remain anonymous, but I can reveal he resides in the cultured and refined hub of Downtown Dunedin.

"Getting your big break in the art world is a hard nut to crack, believe me. I'll share some of what I've learned on my journey thus far. First off, you need to find your tribe; connect with other arty folk in your scene. Things as simple as clothing can help signal to other arty folk which art movement you belong to. Take me for example—I used to be a devotee of Andres Serrano, and was particularly moved by his 1987 piece 'Piss Christ' (which, for the philistines out there who don't know, is a tastefully lit photo of a plastic Jesus in a jar of Andres' pee). I used to frequent the galleries wearing what became known as my 'Piss Poncho' in a vain attempt to get into that art circle. But that was when I was young and foolish. I now consider the works of Serrano to be quite uncouth, and think pee belongs in the toilet only.

The saying 'starving artist' exists for a reason. When you're not creating, you've got to find a way to make some dough. What better way than as a nude model for a figure drawing class? I have done this in the past for a very exclusive client, and it felt great to help out a fellow artist! It was a bit strange at first, as it was only a class of one. And he never draw a single thing the whole time I was there, either—he just sort of just sat there staring and shifting around in his chair a little, touching his beard while going 'hmm, hmm, yes I see'. He must have a very advanced process.

Another way of getting a name for yourself is to help out at the local art galleries, explaining some of the more complex works to the visitors. You could call it your 'art gallery job,' but



you wouldn't technically be employed there, and you wouldn't need to tell the manager either—because what's the harm in just helping out? You've really got to know your stuff though. Here's a tip: when you're explaining an art piece to a visitor, just use some basic colour theory. You could say some things like this:

'My, my... the subject's red lips are a similar shade to the McDonald's™ logo—illustrating, perhaps, that she has just consumed some McDonald's, and, thusly, McDonald's has just consumed some of her... because of Capitalism.'

'This new piece, a soiled pair of underwear draped on a trash bin, represents how Capitalism makes us all disposable.'

'—No, that's just some undies in the bin—the exhibition opening got a little wild last night.'

'Really? Are you sure? Or are you just in denial about Capitalism's death grip on us all?'

Most great artists share a lot of their ideas. Take Renoir and Monet, for example... Andy Warhol and Jean-Michele Basquiat... And now I will share one of my project ideas with you, my fellow artists. It's an extremely good art idea, and I have no problem sharing it because I'm sure some of you will repay me one day (with your good ideas). The working title is 'Requiem for an Emoji,' and it's a statement about Fake News. It features a sobering image of the planet Earth from a distance, the landmasses and oceans all visible. Overlaying the entire planet is an adaptation of Harvey Ball's timeless yellow smiley face—but the happiness of the face has been subverted, and now depicts a pathetic frown. It also resembles a 'sad' emoji for those of you who, like me, are huge pieces of shit (millennials). Requiem for an Emoji illustrates how the people of Earth are collectively unhappy about the rise of Fake News. Now, take this fire, fellow artist, and carry it towards Truth."



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Cnr Tewsley & Mason St, Dunedin

Hey Team

Last week the Electoral Commission released its recent enrolment data. It showed that in the Dunedin North electorate there were nearly 9000 eligible electors between the ages of 18 and 24 who were not enrolled. That equates to a 48% enrolment rate for those under 24 - making us one of the worst performing electorates in the country!

This shows just how real the disconnect is between politics and tertiary students. It's simply too easy to ignore the huge impact that government policy has on our lives. It's time that we make sure our collective scarfie voice is heard in Wellington. On issues like rental property quality, or the inadequate funding of mental healthcare, we have the power to make a huge difference. When we include the other five hundred thousand or so individuals under 24, we make up the biggest voting bloc in the country.

That's why I am excited to announce that this week the OUSA is launching its 2017 Election Campaign, which joins in

with the NZUSA #WeHavePower campaign. We have a calendar filled with political events - from expert panels and candidates forums, to civics seminars and youth debates. We want to take your concerns and lobby on your behalf. But most importantly we want you to help make smart, informed decisions with your vote on September 23rd.

This election already has issues like student loans and housing affordability on the table. It's crucial that we make our voices heard. To enrol, or to check your enrolment details head to bit.ly/HOWTOENROLNZ.

I'll be writing a few more columns over the weeks leading to the election, so make sure to watch the space to hear more about the OUSA Election Campaign.

Cheers!

William Guy

William Guy

adminvp@ousa.org.nz

WEDNESDAY 23 AUGUST, 12-2PM

QUEEREST TEA PARTY

MAIN COMMON ROOM
(NEXT TO THE UNION FOODCOURT)

MC ANDREW WOLFF
WITH PERFORMANCES BY
SACRILEGE PRODUCTIONS AND ADAPT

Delicious Cakes and Slices to eat, & A Cupcake decorating competition from 12pm-1pm with sweet prizes to be won!

ousa queer support

SPACE SEMINAR

SPACE Seminar is open to queer, questioning and queer friendly students and staff. Once a month during the semester we invite a guest from the local queer community to speak about themselves, their work or passion.

For more information email q.support@ousa.org.nz or visit ousa.org.nz/support/queer-support

ousa | queer support
OUSA Queer Support Coordinator

ousa

ENROL

INFORM 101
MONDAY 20TH AUGUST
12PM, MAIN COMMON ROOM

VOTING 101

*BOD, THURSDAY 22ND AUGUST
12PM, MAIN COMMON ROOM

PINTS & POLITICS

WEDNESDAY 23RD AUGUST
7PM, AC-FUEL • LIVE ONLINE

CANDIDATES 101

*BOD, THURSDAY 24TH AUGUST
12PM, MAIN COMMON ROOM

VOTE

bit.ly/HOWTOENROLNZ

WHEN YOU SIGN UP TO THE OUSA COMMUNIQUE NEWSLETTER



Congrats to Maddy! Sign up for your weekly chance at winning one of our epic subscriber give-aways. You gotta be in it to win it!

Sign up at: <http://bit.ly/ousasignup>

Do you have a fantastic tutor, lecturer, or lab demonstrator?

Nominate them for an OUSA Teaching Award!

Nominations open online now until the 18th of August



Teaching Awards

Your teachers deserve some kudos! Nominations for the 2017 Teaching Awards close on August 18th so make sure you throw some love their way before that date rolls around.

OUSA presents the 2017 UNIVERSITY OF OTAGO

BLUES & GOLDS AWARDS

NOMINATIONS ARE NOW OPEN

UNTIL FRIDAY 18 AUGUST

Blues and Golds

Nominations close THIS FRIDAY so make sure you get your info together on your superstar friends/clubs! Head to bit.ly/bluesandgolds for more info.

OUSA CITY GALLERY CRAWL

THURSDAY, 17 AUGUST

OFFICIAL START TIME OF 5PM AT DUNEDIN SCHOOL OF ART WITH REFRESHMENTS & NIBBLES
FREE SHUTTLES FROM HOCKEN LIBRARY TO TOWN FROM 5.30PM

Art WEEK

14 - 18 AUGUST 2017



Art Week

The week is finally here! Be sure to make the most of all things arty going on around campus this week.

For more info visit: <http://ousa.org.nz/events/art-week/>

RHYTHM & VINES & AUDACITY TOURING PRESENTS



SATURDAY 19 AUGUST
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